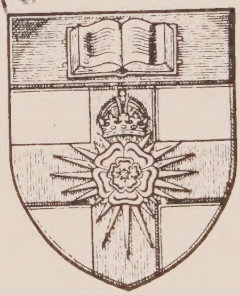
A BIBLIOGRAPHY

OF THE WORKS OF



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A GALSWORTHY BIBLIOGRAPHY

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John Galsworthy

John Galsworthy

A BIBLIOGRAPHY

OF THE WORKS

OF

JOHN GALSWORTHY

By

H. V. MARROT

1928

LONDON: ELKIN MATHEWS & MARROT
NEW YORK: CHARLES SCRIBNER'S SONS

29773

MADE AND PRINTED IN GREAT BRITAIN BY PURNELL AND SONS
PAULTON (SOMERSET) AND LONDON

BIBL.
LOND.IN.
UNIV.

TO THE CREATOR OF THE LIVING ORGANISMS
THESE RESEARCHES AMONG THEIR DRY BONES
ARE OFFERED WITH THE COMPILER'S PROFOUND
REGARD ADMIRATION AND GRATITUDE

FOREWORD

The material now placed at the reader's service represents the best I can offer as the fruits of work carried on over a period of some six years and a half. It will be noticed that I have attempted to cover a scope and present facts on a scale unusual perhaps in works of this nature. I believe, however, that it will be generally admitted that my subject is of exceptional importance: any attempt at adequate treatment must therefore of necessity be ambitious (if I may be permitted so portentous a word), and seems to warrant, if not to demand, a few words of explanation.

I have heard it argued that bibliography is an exact and pure science, and, as such, quite unconcerned with any application of its principles. Obviously, however, bibliographies are in practice produced with a frankly practical aim. They attempt to serve, with perfect accuracy and with perfect completeness short of superfluity, one or both of two classes: the collector and the student. Most bibliographers cater for the collector, a few for the student: it is more rarely that they aim, as I have done, at being of use to both. In the present instance I have hoped in this way to form, so far as may be, a tolerably complete conspectus of the whole of Mr. Galsworthy's work; holding myself bound, of course, by the requirements I have named.

Now, for inaccuracy there is no excuse: that, as they say, is that. In regard to completeness, however, the position is not quite so simple. In the first place, although the scheme of my work theoretically rules out the question of superfluity altogether, there is in

practice the little matter of unnecessary bulk and expense; and in the second, there is the distressing but unavoidable fact that so many of one's most sensational discoveries are made as the result of pure chance, so that one is unable to assure oneself of a completeness based on so inappreciable a factor. Finally, in many cases records have not been kept or have been destroyed with the lapse of time.

Regarding my first part, therefore, which is, of course, the main portion of the book, I have nothing to say, except that I have spared no effort to attain as great a degree of completeness and accuracy as human fallibility will permit, and that I offer my humble apologies to the reader who shall consult me and find me wanting. In the case of the second part, practical considerations have prevented me from making any serious effort at the attainment of 100% completeness. (I have, for example, deliberately excluded mere reviews except in special cases, regarding them as irrelevant.) This applies also to reports of speeches, etc. I have merely tried to make them as full as possible consistently with not spending more time on them than they might be regarded as being worth. In the matter of the translations, especially, has the ruinous trail of the Great War been perceptible. It is a long and calamitous story of translation rights sold during the years 1912–14 to people who have since vanished from the face of the globe, leaving behind them no traces. In regard to arrangement, I have thought that three main groupings of English, American, and other Editions would tabulate my material in the clearest way; I have therefore adopted it throughout. With them the arrangement is directly chronological save in the cases of Translations and Periodicals. Here the Countries or Periodicals are arranged alphabetically and the material under each head is then assembled chronologically. In what might be regarded as the similar case of the Iconography, however, I have adhered to chronological order so as to indicate, roughly though not infallibly, the older

and newer portraits. In it and in the sections dealing with Critical Matter I have exercised no selection (save that just mentioned). There will indeed be found a certain duplication of individual portraits in the Iconography; but they have been allowed to stand on the consideration that in many cases it may be more convenient for the reader to consult one periodical rather than another in which the same portrait appears. As for the arrangement of sections, I have put them in an order of diminishing importance: collectors' items in Part I; and in Part II original work before critical matter (hence the position occupied by the Translations Section) and books before periodicals. A certain portion of the Critical Matter, too, is—to put it urbanely—not remarkable for its perception; I have thought, however, that it was no business of mine to pronounce judgment on matters outside my purview, and, further that my book could be of no complete value as a record to the student without the inclusion of such critical stupidities as fell in my path.

I have only to add that I have done my best to avoid misprints and other errors in a revision which circumstances have forced me to conduct at speed, and that I ask the reader's forgiveness for those he may discover.

I now come to the pleasantest part of my discourse: my acknowledgments. I know of no better corrective to cynicism than the application to human kindness of such searching tests as I have perforce made. I do not suppose that more than a fraction of my applications in whatever direction have gone unanswered through any cause but errors of address or other unavoidable reason. First and foremost comes Mr. Galsworthy. My association with him has consisted of one long unbroken series of kindnesses on his part—by no means all of them connected with this work—such as it is quite simply impossible for me to acknowledge adequately here. I will only say that without his support, this book would have been very many degrees more imperfect than it is.

Mr. Max Beerbohm has most courteously and generously permitted the adornment of the book with his unpublished cartoon of Mr. Galsworthy, for which readers will be as grateful as I. His publishers, Messrs. Wm. Heinemann Ltd.; Gerald Duckworth & Co.; and Charles Scribner's Sons, have afforded me the most patient and invaluable assistance in the persons of Messrs. E. Brett; O. Child; and Maxwell E. Perkins and Charles Kingsley respectively. Captain L. H. Cohn, of New York, has given me not only the most friendly encouragement but also great practical help in supplying fresh items and collations and revising proof-sheets. All these gentlemen are entitled to my warmest gratitude. Messrs. Curtis Brown, too, and J. B. Pinker have been of great help. There is scarcely a firm of publishers or periodical to which I do not owe and express my sincere thanks for the readiness with which they have opened or explored their files for me. My printers, Messrs. Purnell and Sons, of Paulton, have entered into their task with a heartening enthusiasm, most deserving of record. Finally, to end on a domestic note, I have to thank my partner, A. W. Evans, for originally suggesting the book to me, and generally, with help of various kinds, making it possible for me to undertake and to bring to a conclusion my investigations in what has proved so long drawn-out an essay in research.

H. V. MARROT.

Union Club, S.W.
27 August, 1928.

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PART I

FIRST EDITIONS
ENGLISH AND AMERICAN

OF THE

NOVELS (INCLUDING STORIES AND SKETCHES)
PLAYS, ESSAYS, POETRY AND PAMPHLETS

OF

JOHN GALSWORTHY

THE NOVELS

(*a*) ENGLISH

AND

(*b*) AMERICAN

EDITIONS

The Three Years Average.

The breezy letter, which appears in an adjoining column, from Mr. Galsworthy on the dismal subject of the income-tax speaks for itself.

The Times

Breezy Jack of Biarritz

"Seen The Times this morning? That's
the stuff to give 'em, what? Shall give
'em some more, by Jove. Cheery-o!
Right-o!"

For J.G. from Max—

But why be breezy at Biarritz, when you
might be victorious at Rapallo?

Breezy Jack of Biarritz

"*Seen* The Times *this morning? That's the stuff to give 'em, what? Shall give 'em some more, by Jove. Cheery-o! Right-o!*"

For J.G. from Max—

But why be breezy at Biarritz, when you might be roisterous at Rapallo?

THE NOVELS

(*a*) *English Editions*

1897

FROM THE FOUR | WINDS | BY | JOHN SINJOHN | LONDON: T. FISHER UNWIN | PATERNOSTER SQUARE, 1897

Pp. [viii] + 248, Cr. 8vo, consisting of:
A blank leaf, pp. [i, ii]; half-title (Publisher's device on verso), pp. [iii, iv]; title-page (copyright note on verso), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; blank leaf (quotation on verso), pp. [1, 2]; and text, pp. [3]–246 (p. [247] blank; Printers' imprint on p. [248]).

Issued in olive green cloth; gilt lettering in an ornamental border on spine and front cover. T.e.g., fore and lower edges uncut. Laid end-papers.

CONTENTS:

THE RUNNING AMOK OF SYNGE SAHIB
DICK DENVER'S IDEA
ASHES
'TALLY-HO'—BUDMÂSH
THE DOLDRUMS
THE CAPITULATION OF JEAN JACQUES
THE SPIRIT OF THE KARROO
A PRAIRIE OYSTER
ACCORDING TO HIS LIGHTS
THE DEMI-GODS

This Edition was of 500 copies.

The book was never reprinted.

1898

JOCELYN (*red ink*) | BY | JOHN SINJOHN | AUTHOR OF | "FROM THE FOUR WINDS" | [*Publishers' device*] | LONDON | DUCKWORTH AND CO. (*red ink*) | 3, HENRIETTA STREET, COVENT GARDEN | 1898

Pp. [viii] + 310 + [2], Cr. 8vo, consisting of: Half-title (copyright note on verso), pp. [i, ii]; title-page (Printers' imprint on verso), pp. [iii, iv]; dedication to Joseph Conrad (verso blank), pp. [v, vi]; quotation (verso blank), pp. [vii, viii]; text, pp. [1]–309 (Printers' imprint repeated on p. 309, p. [310] blank); and 'A Selection from Messrs. Duckworth & Co.'s Announcements,' Easter, 1898 (pp. [2]).

Issued in green buckram; gilt lettering on spine, Publishers' device blind in lower left corner of back cover. Uncut edges. Laid end-papers.

This Edition was of 1,500 copies (which number includes the Colonial Edition).

The book was never reprinted.

Colonial Edition

In 1899 some of the English sheets were used for a Colonial Edition, which has the following peculiarities: The half-title has added: 'This Edition is intended for circulation only in the British Colonies and India,' and on the verso is a list of fiction published by the same firm. The title-page is arranged in a different and unusual manner, and reads:

DUCKWORTH'S COLONIAL LIBRARY (*underlined*) | JOCELYN | BY | JOHN SINJOHN | AUTHOR OF | "FROM THE FOUR WINDS" | [*Publishers' device*] | LONDON | DUCKWORTH & CO. | 3 HENRIETTA STREET, W.C. | 1899

After p. [310] come pp. [4] of advertisements of 'Messrs. Duckworth & Co.'s New Books.'

A grey cloth binding was used, with lettering and ornaments on spine and front cover and Publishers' device in centre of back cover, all in black. The sheets were also much cut down.

252 copies in all were appropriated to this Colonial Edition, of which 102 were bound in cloth as described, and 150 in blue-green paper wrappers, with the Publishers' device in brown ink occupying most of the front cover.

∴ Only 750 copies were bound up in the 'English' Style, so that the editon is for the collectors' purposes reduced to that number.

October, 1900

VILLA RUBEIN

First Edition, First Issue

VILLA RUBEIN | A NOVEL | BY | JOHN SINJOHN | *AUTHOR OF | "FROM THE FOUR WINDS," "JOCELYN," | &c.* [*all between asterisks in italics*] | [*Publishers' device*] | LONDON | DUCKWORTH & CO. | 3 HENRIETTA STREET, COVENT GARDEN, W.C. | 1900

Pp. [vi] + 258, Cr. 8vo, consisting of: Half-title, with a list of 'Duckworth & Co.'s Novels' on verso, pp. [i, ii]; title-page (copyright notes on verso), pp. [iii, iv]; dedication to B. L. S. (verso blank), pp. [v, vi]; and text, pp. 1–257 (Printers' imprint on p. [258]).

Issued in cherry-coloured cloth; lettering on rectangular white cloth slips on spine and front cover and Publishers' device in centre of back cover, all in black. Fore and lower edges uncut.

First Edition, Second Issue

The collation of the second issue is identical with that of the first; the differences are in the bindings, as follows: The second issue was bound in a much lighter pink cloth; the lettering 'Duckworth & Co.' at the bottom of the spine is different in style, being slightly more ornamental; and, though the Publishers' device in the centre of the back cover is the same, a different block has evidently been used.

This First Edition, consisting of these two issues, is recorded as having been of 1,000 copies (which number includes the Colonial Edition).

The book was not reprinted in this version.

Colonial Edition

There was also a Colonial Edition, consisting of 75 copies in light green cloth and 175 in blue-green paper wrappers, cut edges, uniform with *Jocelyn*.

∴ Only 500 copies were bound up in the 'English' style, and 200 copies were sold some years later in quires. Something like 150 sets of sheets were eventually destroyed, so that there are in existence only about 850 copies of the book, and only 500 of these are in any real sense eligible for collection, as described above.

The 500 copies mentioned above were bound in two lots of 250, so that it is probable that each issue consists of 250 copies.

It will be noticed that something like 1,100 copies are here accounted for: this is due to the fact that there was a surplus of paper, so that there were a number of 'overs'.

∴ *There are in existence a few sophisticated copies of this Edition. The sheets are genuine, but the binding, which is very similar in style to the original, is quite recent. It is darker than either of the contemporary bindings, being almost wine-red; and 'Duckworth' is substituted for 'Duckworth & Co.' at the bottom of the spine. These divergences, together with the suspicious superiority in cleanness of the binding over the sheets, should at once betray such copies.*

Second and Revised Edition, 1909

VILLA RUBEIN | AND OTHER STORIES | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND COMPANY (*italics*) | 3 HENRIETTA STREET, W.C. | 1909

Pp. viii + 400, Cr. 8vo, consisting of:
Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page (copyright note on verso), pp. [iii, iv]; Author's note dated October, 1909, (verso blank), pp. [v, vi]; contents (verso blank), pp. vii, [viii]; divisional half-title, with dedication to 'B. L. S.' on verso, pp. [1, 2]; and text, pp. 3–398 (Printers' imprint on p. 398, after which a blank leaf, pp. [399–400]).

Issued in green buckram; lettering on spine and, including contents enclosed in a line, on front cover, all gilt, Publishers' device blind in centre of back cover. Cut edges.

This Second Edition was of 3,500 copies.

∴ *It is also a Second and Revised Edition of* 'A Man of Devon' (1901), *q.v.*

Third Edition, 1911

This Third Edition was issued in 1911 in Messrs. Duckworth's 'Readers' Library' series. The collation is identical with that of the Second Edition, with these exceptions:

The title-page is undated, the address is 'Henrietta Street, Covent Garden,' and on the verso is added the note:

'Revised and published, . . 1909
Issued in Readers' Library, . 1911

All rights reserved.'

The binding also is different: it is of dark blue cloth, glazed, with lettering, enclosed in lines, on spine, all gilt, and Publishers' device blind in centre of front cover.

∴ *This is, of course, also the Third (Revised) Edition of* 'A Man of Devon.'

There is a reprint of June, 1920.

September, 1901

A MAN OF DEVON

A MAN OF DEVON | BY | JOHN SINJOHN | AUTHOR OF | 'VILLA RUBEIN,' 'JOCELYN,' 'FROM THE FOUR WINDS,' ETC. | WILLIAM BLACKWOOD AND SONS | EDINBURGH AND LONDON | MCMI | ALL RIGHTS RESERVED [*italics*]

Pp. [viii] + 306 + [2] + 32, Cr. 8vo, consisting of:
Half-title (verso blank), pp. [i, ii]; title-page (verso blank), pp. [iii, iv]; dedication to the Author's father (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; text, pp. [3]–306 (Printers' imprint on

p. 306); a list of 'New Six-Shilling Novels' (pp. [2]); and a 'Catalogue of Messrs. Blackwood & Sons' Publications' (pp. 32): this bears date, 4/01, at end.

Issued in blue cloth; ornamental lettering gilt on spine and dark olive green on front cover. Cut edges. Buff end-papers.

CONTENTS:

A MAN OF DEVON
THE SALVATION OF SWITHIN FORSYTE
THE SILENCE
A KNIGHT

This Edition was of 1,050 copies.

The book was not reprinted in the same form.

∵ *For subsequent issues see under* 'Villa Rubein' (1900).

28 January, 1904

THE ISLAND PHARISEES

First Edition, First (Suppressed) Issue

THE | ISLAND PHARISEES | BY | JOHN GALSWORTHY | (JOHN SINJOHN) | AUTHOR OF 'A MAN OF DEVON,' 'VILLA RUBEIN,' ETC. | 'BUT THIS IS WORSHIPFUL SOCIETY' | —KING JOHN | [*Publishers' device*] | LONDON | WILLIAM HEINEMANN | 1904

Pp. [ii] + vi + 312, Cr. 8vo, consisting of: A blank leaf (not included in pagination); half-title, with a list of 'New 6s. Novels' on verso, pp. [i, ii]; title-page (copyright note on verso), pp. [iii, iv]; contents, pp. v, vi; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–311 (Printers' imprint on p. 311, p. [312] blank).

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally

upwards across front cover, all gilt, Publisher's device blind in lower right corner of back cover. Cut edges.

∴ *The List of Novels includes* Uriah the Hittite, *by Dolf Wyllarde: in this First State, the name 'Dolf' is misprinted 'Wolf.' It is probable that there exist only* 3 *copies of this issue. One of these copies is the Publisher's file copy; a second is in the Compiler's possession. The latter is interesting also from the fact that it is bound in the* 1908 *dark green binding. It appears that* 15 *sets of sheets of the* 1904 *Edition were left over when the* 1908 *Edition was published: in* 1921, *when the stock was finally exhausted, only* 4 *defective sets of sheets remained. It therefore seems clear that, in addition to this copy of the first issue,* 11 *copies of the Second issue of the* 1904 *Edition exist in the* 1908 *binding.*

First Published Issue

Agrees with the above collation, except that the first 4 (occasionally 6) pages are cancels (having been reprinted in consequence of the error noted above), and that *The Island Pharisees* itself was substituted in the List of Novels for *The Dark Lantern,* by Elizabeth Robins.

This First Edition was nominally of 1,500 copies, of which 750 sets of sheets went to America with Putnam's imprint; actually the Printers delivered one short, so that the number available to collectors is in effect reduced to 749 or 750.

The book was reprinted in a revised form, as follows:

Second and Revised Edition, 11 *February,* 1908

THE ISLAND PHARISEES | BY | JOHN GALSWORTHY | AUTHOR OF | 'THE MAN OF PROPERTY,' 'THE COUNTRY HOUSE,' ETC. | 'BUT THIS IS WORSHIPFUL SOCIETY' | KING JOHN | NEW EDITION, REVISED AND RE-WRITTEN (*italics*) | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN | 1908

Pp. xiv + 290, Cr. 8vo, consisting of :

Half-title,* with a list of 'New 6s. Novels' on verso, pp. [i, ii]; title-page, with bibliographical note and dated copyright note on verso, pp. [iii, iv]; dedication to Constance Garnett (verso blank), pp. [v, vi]; preface, pp. vii–xii; contents, pp. xiii, xiv; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–290 (Printers' imprint on p. 290).

Issued in dark green cloth, glazed; lettering on spine and title in facsimile of Author's handwriting diagonally upwards across front cover, all gilt, Publisher's device blind in lower right corner of back cover. Cut edges.

* *In this Revised Edition the half-title reads :*

THE ISLAND PHARISEES | (A JOURNEY)

The last two words are not found in the First Edition and indeed appear nowhere else in the Revised Edition.

This Second and Revised Edition was of 1,250 copies.

The book was reprinted in April, 1908.

Colonial Edition

There was simultaneously issued a Colonial Edition, which presents the following points of difference from the English:

Instead of the half-title is a page (verso blank) reading:

HEINEMANN'S COLONIAL LIBRARY OF POPULAR FICTION (*Gothic letter, underlined*) | ISSUED FOR SALE IN THE BRITISH COLONIES AND INDIA, AND NOT | TO BE IMPORTED INTO EUROPE OR | THE UNITED STATES OF AMERICA

The title-page reads exactly the same as that of the English Edition, but the type used is quite different, and there is no windmill device. There is only an undated copyright note on the verso.

After p. 290 comes 'Mr. William Heinemann's List' (pp. 16 on thin paper) dated 'December, 1907' at the end.

The binding, too, is different. It is of buff cloth, and decorated with windmill and ship devices, etc., in brown and black, on spine and front cover; the back cover is quite plain. The front end-papers are of thin paper and contain lists of various books published by the same firm.

This Colonial Edition was of 750 copies.

23 March, 1906

THE MAN OF PROPERTY

THE | MAN OF PROPERTY | BY | JOHN GALSWORTHY | AUTHOR OF 'THE ISLAND PHARISEES,' ETC. | '. . . YOU WILL ANSWER | "THE SLAVES ARE OURS . . ."' | MERCHANT OF VENICE | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN | 1906

Pp. viii + 376, Cr. 8vo, consisting of:

Half-title, with a list of 'New 6s. Novels' on verso, pp. [i, ii]; title-page (copyright note on verso), pp. [iii, iv]; dedication to Edward Garnett (verso blank), pp. [v, vi]; contents, pp. vii, viii; divisional half-title (verso blank), pp. [1, 2]; and text, pp. [3]–376 (Printers' imprint on p. 376).

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards across front cover, all gilt. Publisher's device blind in lower right corner of back cover. Cut edges.

This First Impression was of 1,500 copies.

It was reprinted in April, 1906
July, 1907 (and see Colonial Edition)
August, 1907
October, 1911

∴ *The British Museum copy is of the 2nd impression.*

Sixpenny Edition

In July, 1907, a Sixpenny Edition in paper wrappers was issued.

THE | MAN OF PROPERTY | BY | JOHN GALSWORTHY | AUTHOR OF "THE COUNTRY HOUSE," | "THE ISLAND PHARISEES," ETC. | ". . . YOU WILL ANSWER | 'THE SLAVES ARE OURS . . .'" | MERCHANT OF VENICE | [*Publisher's device*] | TO EDWARD GARNETT [*italics*] | LONDON | WILLIAM HEINEMANN | 1907 | ALL RIGHTS RESERVED [*italics*]

Pp. 12 + 164, Demy 8vo, consisting of:
Miscellaneous advertisements, pp. 1–10; title-page, with more advertisements on verso, pp. [11], 12; text, pp. 1–156 (Printers' imprint on p. 156); advertisements, p. [157]; and an extract from *The Angel of Pain* by E. F. Benson (Chapter XX), pp. [158]–164.

Issued in tomato-coloured paper wrappers; design of a wreath and two columns in olive-green and black on front cover and advertisements on others.

In April, 1911, Messrs. Hodder and Stoughton purchased 16,000 sets of sheets and re-issued the book in white wrappers with a brightly coloured illustration of the half-built house at Robin Hill occupying the front cover.

Colonial Edition

In July 1907, a Colonial Edition of *The Man of Property* was issued, in the style of that of *The Island Pharisees*.

This Colonial Edition was of 750 copies.

∴ *See also under* 'The Forsyte Saga,' 1922.

2 March, 1907

THE COUNTRY HOUSE

THE COUNTRY HOUSE | BY | JOHN GALSWORTHY | AUTHOR OF | 'THE ISLAND PHARISEES,' 'THE MAN OF PROPERTY,' ETC. | '. . 'T IS AN UNWEEDED GARDEN | HAMLET (*italics*) | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN | 1907

Pp. viii + 296, Cr. 8vo, consisting of:
Half-title, with a list of 'New 6s. Novels' on verso, pp. [i, ii]; title-page (dated copyright note on verso), pp. [iii, iv]; dedication to W. H. Hudson (verso blank), pp. [v, vi]; contents, pp. vii, viii; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–296 (Printers' imprint on p. 296).

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards across front cover, all gilt, Publisher's device blind in lower right corner of back cover. Cut edges.

This First Impression was of 1,750 copies.

The book was reprinted in March, 1907 (twice)
April, 1907
March, 1908
February, 1914.

∵ *The British Museum Copy is of the 4th impression.*

Colonial Edition

A Colonial Edition of *The Country House* was issued simultaneously with the First English Edition.

This Colonial Edition was of 750 copies.

11 February, 1908

THE ISLAND PHARISEES (*Second and Revised Edition*). See under *THE ISLAND PHARISEES*, 1904.

1908

A COMMENTARY | BY | JOHN GALSWORTHY | AUTHOR OF | 'THE ISLAND PHARISEES,' 'THE MAN OF PROPERTY,' | 'THE COUNTRY HOUSE,' ETC. | LONDON | GRANT RICHARDS | 1908

Pp. 264, Cr. 8vo, consisting of:
A blank leaf, pp. [1, 2]; half-title, with a list of 'New Fiction' on verso, pp. [3, 4]; title-page, verso blank, pp. [5, 6]; Author's acknowledgements (verso blank), pp. [7, 8]; contents (verso blank), pp. [9, 10]; divisional half-title (verso blank), pp. [11, 12]; and text, pp. 13–264 (Printers' imprint on p. 264).

Issued in dark red canvas; script lettering, enclosed in a thin line, on spine only, all gilt. Fore and lower edges uncut. End papers: *laid* in some copies, *wove* in others.

∴ *In the British Museum copy the end papers are laid.*

CONTENTS:

A COMMENTARY
I. THE LOST DOG
II. DEMOS
III. OLD AGE
IV. THE CAREFUL MAN
V. FEAR
VI. FASHION
VII. SPORT
VIII. MONEY
IX. PROGRESS
X. HOLIDAY
XI. FACTS
XII. POWER
XIII. THE HOUSE OF SILENCE
XIV. ORDER
XV. THE MOTHER
XVI. COMFORT
XVII. A CHILD
XVIII. JUSTICE
XIX. HOPE

2,514 sets of sheets were printed, of which this First Edition comprises 1,944 copies. The remainder were disposed of as shown below:

Colonial Edition

A Colonial Edition of *A Commentary* was issued in gray paper wrappers, cut flush, and printed in olive green.

This Colonial Edition was of 50 copies.

The remaining 520 sets of sheets were sold in 1910 to Messrs. Duckworth, who issued the

Second Edition

This book formed one of Messrs. Duckworth's 'Readers' Library Series.'

A COMMENTARY | BY | JOHN GALSWORTHY | AUTHOR OF | 'VILLA RUBEIN,' 'A MOTLEY,' 'FRATERNITY,' | 'THE COUNTRY HOUSE,' 'PLAYS,' | ETC. | LONDON | DUCKWORTH & CO. | 3 HENRIETTA STREET, COVENT GARDEN

The half-title has a list of other volumes in the 'Readers' Library' on its verso, and on the verso of the title-page is added the note:

'First Published by Grant Richards, 1908.

Published in 'The Readers' Library,' by arrangement with Grant Richards Limited, 1910.'

The binding is similar to that of the Third Edition of *Villa Rubein* in the same series.

These are the only differences.

This Edition is now out of print.

23 February, 1909

FRATERNITY

FRATERNITY | BY | JOHN GALSWORTHY | BROTHER, BROTHER, ON SOME FAR SHORE | HAST THOU A CITY, IS THERE A DOOR | THAT KNOWS THY FOOTFALL, WANDERING ONE?' | MURRAY'S ELECTRA OF EURIPIDES (*last* 3 *words in italics*) | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN | 1909

Pp. [ii] + viii + 346, Cr. 8vo, consisting of: A list of 'New 6s. Novels' (verso blank) [not included in pagination]; half-title, with a list of books 'By the same Author' on verso, pp. [i, ii]; title-page (dated copyright note on verso), pp. [iii, iv]; dedication to J. M. Barrie (verso blank), pp. [v, vi];

contents, pp. vii, viii; and text, pp. [1]–346 (Printers' imprint on p. 346).

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards on front cover, all gilt, Publisher's device blind in centre of back cover. Cut edges.

This First Impression was of 4,400 copies.

The book was reprinted in February, 1909.

∴ *The remaining sheets of this Second Impression were bound up in* 1919 *as follows:*

Dark green cloth (as in 'Five Tales'); *lettering and small ornament gilt on spine, title in facsimile of Author's handwriting horizontally across top of front cover, and Publishers' device in centre of back cover, all blind. Top edges green, fore and lower edges uncut.*

Colonial Edition

A Colonial Edition of *Fraternity* was issued simultaneously with the First English Edition.

This Colonial Edition was of 1,600 copies.

∴ *At a subsequent date,* 250 *sets of sheets from the* Second Impression *of this Colonial Edition were transferred for use in England and bound in the standard English style, though without half-title. The title-page, being that of the Colonial Edition, is set with different types from those of the English title-page* (e.g., *the word* 'Fraternity' *is in* capitals *here but in* lower case *in the English*) *and has no windmill device. Although the book is a second impression, it contains nowhere any indication of the fact, and attracts special attention only by the points mentioned; collectors should therefore beware of it.*

October, 1909

VILLA RUBEIN AND OTHER STORIES

See under *VILLA RUBEIN*, 1900, and *A MAN OF DEVON*, 1901.

7 June, 1910

A MOTLEY

A MOTLEY (*red ink*) | BY | JOHN GALSWORTHY | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN (*red ink*) | 1910

Pp. [xii] + 256, Cr. 8vo, consisting of: A blank leaf, pp. [i, ii]; half-title with a list of works 'By the same Author' on verso, pp. [iii, iv]; title-page (dated copyright note on verso), pp. [v, vi]; dedication to E. V. Lucas (verso blank), pp. [vii, viii]; Author's note, dated 15 April, 1910 (verso blank), pp. [ix, x]; contents, pp. [xi, xii]; and text, pp. 1–256 (Printers' imprint on p. 256).

Issued in green buckram (thick bevelled boards); lettering and small ornament on spine and front cover, all gilt, Publisher's device blind in centre of back cover. Top edges green, fore and lower edges uncut.

CONTENTS:

A PORTRAIT
A FISHER OF MEN
THE PRISONER
COURAGE
THE MEETING
THE PACK
COMPENSATION
JOY OF LIFE
BEL COLORE
A PILGRIMAGE
THE KINGS
APOTHEOSIS
THE WORKERS
A MILLER OF DEE
A PARTING
A BEAST OF BURDEN
THE LIME TREE
THE NEIGHBOURS

THE RUNAGATES
A REVERSION TO TYPE
A WOMAN
THE "CODGER"
FOR EVER
THE CONSUMMATION
THE CHOICE
THE JAPANESE QUINCE
ONCE MORE
DELIGHT

This First Impression was of 1,500 copies.

The book was reprinted in June, 1910
July, 1910
April, 1914

∵ *The British Museum copy is of the 3rd impression.*

There was no Colonial Edition.

6 March, 1911

THE PATRICIAN

THE PATRICIAN | BY | JOHN GALSWORTHY | "ἦθος ἀνθρώπῳ δαίμων" | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN | 1911

Pp. [viii] + 340 + [4], Cr. 8vo, consisting of: A blank page, with a list of 'New 6s. Novels' on verso, pp. [i, ii]; half-title, with a list of Works 'By the same Author' on verso, pp. [iii, iv]; title-page (dated copyright note on verso), pp. [v, vi]; dedication to Gilbert Murray (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; text, pp. 3–339 (Printers' imprint on p. [340]); and extracts from reviews of books 'By the same Author' (pp. [4]).*

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards on front cover, all gilt, Publisher's device blind in centre of back cover. Cut edges.

This First Impression was of 5,250 copies.

The book was reprinted in March, 1911
June, 1911
January, 1919

* *In the British Museum copy these have been torn out.*

Colonial Edition

A Colonial Edition of *The Patrician* was issued simultaneously with the First English Edition.

This Colonial Edition was of 1,750 copies.

24 October, 1912

THE INN OF TRANQUILLITY

THE INN OF | TRANQUILLITY (*all in red ink*) | STUDIES AND ESSAYS | BY | JOHN GALSWORTHY | 'JE VOUS DIRAI QUE L EXCÈS EST TOUJOURS UN MAL." | ANATOLE FRANCE. | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN (*red ink*) | 1912

Pp. [xiv] + 280, Cr. 8vo, consisting of: A blank leaf, pp. [i, ii]; half-title, with a list of Works 'By the same Author' on verso, pp. [iii, iv]; title-page (dated copyright note on verso), pp. [v, vi]; dedication to John Waller Hills (verso blank), pp. [vii, viii]; Author's acknowledgements (verso blank), pp. [ix, x]; contents, pp. [xi, xii]; a blank leaf, pp. [xiii, xiv]; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–278 (Printers' imprint on p. [279], p. [280] blank).

Issued in green buckram (thick bevelled boards); lettering and small ornament on spine and front cover, all gilt, Publisher's device blind in centre of back cover. Top edges green, fore and lower edges uncut.

CONTENTS:

CONCERNING LIFE

THE INN OF TRANQUILLITY
QUALITY
MAGPIE OVER THE HILL
SHEEP-SHEARING
EVOLUTION
RIDING IN MIST
THE PROCESSION
A CHRISTIAN
WIND IN THE ROCKS
MY DISTANT RELATIVE
THE BLACK GODMOTHER
THE GRAND JURY
GONE
THRESHING
THAT OLD-TIME PLACE
ROMANCE—THREE GLEAMS
MEMORIES
FELICITY

CONCERNING LETTERS

A NOVELIST'S ALLEGORY
SOME PLATITUDES CONCERNING DRAMA
MEDITATION ON FINALITY
WANTED—SCHOOLING
ON OUR DISLIKE OF THINGS AS THEY ARE
THE WINDLESTRAW
ABOUT CENSORSHIP
VAGUE THOUGHTS ON ART

This First Impression was of 2,000 copies.

The book was reprinted in October, 1912
December, 1912
February, 1914

There was no Colonial Edition.

On 14 November, 1914, *Memories* was published in separate book form, with illustrations.

MEMORIES | BY | JOHN GALSWORTHY | ILLUSTRATED BY | MAUD EARL | [*drawing of Spaniel*] | LONDON : WILLIAM HEINEMANN | NEW YORK : CHARLES SCRIBNER'S SONS

Pp. xii + 72, large imp. 8vo, consisting of : A blank leaf, pp. [i, ii]; a blank page, with a list of 'Works by John Galsworthy' on verso, pp. [iii, iv]; half-title, with a list of 'Heinemann's Illustrated Gift Books' on verso, pp. [v, vi]; [*coloured frontispiece*]; title-page, with bibliographical note on verso, pp. [vii, viii]; list of illustrations, pp. ix–xi (p. [xii] blank); and illustrated text, pp. 1–71 (p. [72] blank).

There are (in addition to the frontispiece) 26 full-page illustrations, which are included in the pagination. Of these, 3 (besides the frontispiece) are in colour: these are protected by sheets of tissue-paper on which are quotations from the text. The quotation to each illustration (where there is one) is in facsimile of the Author's handwriting.

Issued in dark brown paper boards; gilt lettering on spine and front cover; pictorial design in a panel on front cover and Publisher's device in centre of back cover, all in dark brown ink. Top edges brown, fore and lower edges cut. Decorated end-papers with designs of shrubs in pots and a spaniel in brown and green.

This First Impression was of 2,000 copies.

The book was reprinted in January, 1915.

∴ *There was a new Edition in October,* 1920 (*when the price was raised*).

9 October, 1913

THE DARK FLOWER

First Issue

THE DARK FLOWER | BY | JOHN GALSWORTHY | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN | 1913

Pp. [xvi] + 304 + 16, Cr. 8vo, consisting of : A blank leaf, pp. [i, ii]; extracts from reviews of books 'By the same Author,' pp. [iii–viii]; a blank page, with a list of 'New 6s. Novels' on verso, pp. [ix, x]; half-title, with a list of Works 'By the same Author' on verso, pp. [xi, xii]; title-page

(dated copyright note on verso), pp. [xiii, xiv]; quotation (verso blank), pp. [xv, xvi]; divisional half-title (verso blank), pp. [1, 2]; text, pp. 3–302 (Printers' imprint on p. 302, after which a blank leaf, pp. [303, 304]) ; and 'A List of | Current Fiction | Published by | William Heinemann | at 21 Bedford St., London, W.C.' (pp. 16).

Issued in dark red cloth; lettering gilt on spine and blind on front cover with a line blind just inside edges on front cover, Publisher's device blind in lower right corner of back cover. Cut edges.

Second Issue

There was also a later issue, bound in cloth of a somewhat lighter red. The original sheets were used, and the collation is identical in every particular, save that the catalogue at the end includes work by Mr. Galsworthy of a date subsequent to that of *The Dark Flower* (e.g. *The Freelands* and *Beyond*) and is of 14 pp. only; which proves this to be a later issue, although the date on the title-page remains 1913. The Prelims., too, are shorter than in the First Issue.

Third Issue

This issue has *no* catalogue at the end, but the Prelims. are as in the First Issue once more.

∴ *Binding from the original sheets went on in driblets up to* 1922, *when the last* 100 *were bound up*, with the last signature reprinted. *In* 1924, 33 *sets of Colonial sheets were bound up, the stock being thus exhausted.*

The total number of variant copies is in the neighbourhood of 700; accordingly the number of 'right' copies for collectors' purposes is between 5,000 *and* 6,000.

Colonial Edition

A Colonial Edition of *The Dark Flower* was issued on 18 March, 1914.

This Colonial Edition was of 2,020 copies.

Canadian Edition

A Canadian Edition was issued under the imprint of The Copp Clark Co. It was bound in the English style.

This Canadian Edition was of 780 copies.

6 May, 1915

THE LITTLE MAN

THE LITTLE MAN (*red ink*) | AND | OTHER SATIRES | BY | JOHN GALSWORTHY | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN (*red ink*)

Pp. [ii] + xii + 282, Cr. 8vo, consisting of: A blank leaf (not included in pagination); half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with date of issue on verso*, pp. [iii, iv]; dedication to H. W. Nevinson (verso blank), pp. [v, vi]; Author's acknowledgements (verso blank), pp. [vii, viii]; contents, pp. ix, x; divisional half-title (verso blank), pp. [xi, xii]; Author's note (verso blank), pp. [1, 2]; and text, pp. 3–279 (p. [280] blank; after which a blank leaf, pp. [281, 282]).

Issued in dark blue cloth, glazed (thick bevelled boards); lettering and small ornament on spine and front cover, all gilt, Publisher's device blind in centre of back cover. Top edges blue, fore and lower edges uncut.

* *This is the only intimation of date of issue to be found in the volume.*

CONTENTS:

THE LITTLE MAN
HALL-MARKED
THE VOICE OF——!
THE DEAD MAN!
WHY NOT?
HEY-DAY

STUDIES OF EXTRAVAGANCE—
I. THE WRITER
II. THE CRITIC
III. THE PLAIN MAN
IV. THE SUPERLATIVE
V. THE PRECEPTOR
VI. THE ARTIST
VII. THE HOUSEWIFE
VIII. THE LATEST THING
IX. THE PERFECT ONE
X. THE COMPETITOR
ABRACADABRA
HATHOR: A MEMORY
SEKHET: A DREAM
A SIMPLE TALE
ULTIMA THULE

This Edition was of 2,000 copies.

The book was never reprinted in this form.

There was no Colonial Edition.

19 August, 1915

THE FREELANDS

First Issue

THE FREELANDS | BY | JOHN GALSWORTHY | "LIBERTY'S A GLORIOUS FEAST." | BURNS | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN

Pp. [viii] + 348, Cr. 8vo, consisting of: A blank page, with a list of 'New Six Shilling Novels' on verso, pp. [i, ii]; half-title, with a list of Works 'By the same Author' on verso, pp. [iii, iv]; title-page (dated copyright note on verso*), pp. [v, vi]; dedication to Barbara Hammond and John Lawrence Hammond (verso blank), pp. [vii, viii]; and text, pp. [1]–348 (Printers' imprint on p. 348).

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards across front cover, all gilt. Publisher's device blind in lower right corner of back cover. Cut edges.

* *This is the only intimation of date of issue to be found in the volume.*

Second Issue

In 1922 500 copies were bound up with black lettering substituted for the previous gilt.

∴ 1,000 *quires still remain, so that* 'The Freelands' *is still in print in* 6s. *form. For the collector's purposes, however, the number of* ' *right* ' *copies stands at* 6,000 *or so :* 8,000 *being the number of sets of sheets originally printed* (*excluding the Colonial Edition*).

The book was never reprinted in this form.

Colonial Edition

A Colonial Edition of *The Freelands* was issued on 22 September, 1915.

This Colonial Edition was of 2,000 copies.

30 August, 1917

BEYOND

BEYOND | BY | JOHN GALSWORTHY | "CHE FARO SENZA EURIDICE!" (*italics*) | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN

Pp. [vi] + 438 + 4, Cr. 8vo, consisting of: Half-title, with a list of Works 'By the Same Author' on verso, pp. [i, ii]; title-page, with date of issue on verso*, pp. [iii, iv]; dedication to Thomas Hardy (verso blank), pp. [v, vi]; text, pp. [1]-438 (Printers' imprint on p. 438); and extracts from reviews of 'The Works of John Galsworthy' (pp. 4).

Issued in red cloth; lettering gilt on spine and blind on front cover. Publisher's device blind in centre of back cover. Cut edges.

* *This is the only intimation of date of issue to be found in the volume.*

This First Impression was of 6,900 copies.

The book was reprinted in September, 1917
February, 1918

Colonial Edition

A Colonial Edition of *Beyond* was issued simultaneously with the First English Edition.

This Colonial Edition was of 2,100 copies.

Revised Edition

When *Beyond* was added to the Cheap Edition of John Galsworthy's novels, it was printed for the first time in a revised and greatly shortened form. For details see under that series, heading *Beyond.*

25 July, 1918

FIVE TALES

FIVE TALES | BY | JOHN GALSWORTHY | LIFE CALLS THE TUNE—WE DANCE (*italics*) | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN

Pp. [viii] + 350 + [2], Cr. 8vo, consisting of: Half-title, with a list of Works 'By the Same Author' on verso, pp. [i, ii]; title-page, with date of issue on verso*, pp. [iii, iv]; dedication to André Chevrillon (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; text, pp. [3]–350 (Printers' imprint on p. 350); and extracts from reviews of 'The Works of John Galsworthy | Published by William Heinemann' (pp. [2]).

Issued in dark green cloth; lettering and small ornament gilt on spine and blind on front cover, Publisher's device blind in centre of back cover. Top edges green, fore and lower edges uncut.

* *This is the only intimation of date of issue to be found in the volume.*

CONTENTS:

THE FIRST AND THE LAST
A STOIC
THE APPLE TREE
THE JURYMAN
INDIAN SUMMER OF A FORSYTE

This First Impression was of 5,000 copies.

The book was reprinted in September, 1918
January, 1919

Colonial Edition

A Colonial Edition of *Five Tales* was issued in March, 1919.

This Colonial Edition was of 1,750 copies; 1,250 in cloth and 500 in paper wrappers.

∴ *In the Cheap—though not in the Uniform—Edition,* 'Five Tales' *is split up into two volumes:* 'A Stoic' *and* 'The First and the Last', *q.v.*

24 April, 1919

THE BURNING SPEAR

First Issue

THE | BURNING SPEAR | BEING THE EXPERIENCES OF MR. JOHN | LAVENDER IN TIME OF WAR | RECORDED BY | A. R. P—M | LONDON | CHATTO & WINDUS | 1919

Pp. viii + 248 + 32, Cr. 8vo, consisting of: Half-title (verso blank), pp. [i, ii]; title-page (copyright note on verso), pp. [iii, iv]; quotation (verso

blank), pp. [v, vi]; contents (verso blank), pp. vii, [viii]; text, pp. [1]–248 (Printers' imprint on p. 248); and 'Alphabetical Catalogue of Books | in | General Literature and Fiction | Published by | Chatto & Windus | 97 & 99 St. Martin's Lane | London, W.C.2', (pp. 32).

N.B.—This Catalogue is printed by Unwin Brothers, but the text is the work of Billing & Sons, Ltd.

Issued in olive green grained cloth; lettering on spine and front cover, all in darker green, with a line blind just inside edges of front cover. Top edges green, lower edges uncut.

This First Issue was of 1,000 copies.

Second Issue, 15 May, 1923

When the authorship of *The Burning Spear* was disclosed in the spring of 1923, the remaining sheets were bound up with a cancel title reading:

THE | BURNING SPEAR | BEING THE EXPERIENCES OF MR. JOHN | LAVENDER IN TIME OF WAR | RECORDED BY | JOHN GALSWORTHY | LONDON | CHATTO & WINDUS | 1923

There is no copyright note on verso.

Corresponding alterations were made in the binding, and and the Catalogue at the end was omitted.

In the First Issue the top edges are a much brighter green.

This Second Issue was of 1,000 copies.

The book has not been reprinted in this form.

∴ *There is in the Compiler's possession a variant from either of the above issues which has the 'John Galsworthy' binding, the 'A. R. P—M.' title-page, and no Catalogue. It has minor differences also in the binding, of which the most important is that in it the ampersand has the shape &, while in the ordinary second issue it has the shape &. It comes, however, from the same binders. Whether this freak copy is unique, or, if not, how many more there are, it is impossible to ascertain, owing to the absence of records.*

16 October, 1919

SAINT'S PROGRESS

SAINT'S PROGRESS | BY | JOHN GALSWORTHY | 19 [*Publisher's device*] 19 | [*Line*] | LONDON : WILLIAM HEINEMANN

Pp. [vi] + 404 + [6], Cr. 8vo, consisting of: Half-title, with a list of Works 'By the Same Author' on verso, pp. [i, ii]; title-page (date repeated on verso), pp. [iii, iv]; dedication to C. S. Evans (verso blank), pp. [v, vi]; divisional half-title (verso blank), pp. [1, 2]; text, pp. 3–404; and extracts from reviews of 'The Novels of John Galsworthy,' dated 1919, (pp. [6]).

Issued in red cloth; lettering gilt on spine and blind on front cover, Publisher's device blind in centre of back cover. Lower edges uncut.

This First Impression was of 8,000 copies.

The book was reprinted in December, 1919.

Colonial Edition

On 6 January, 1920, a Colonial Edition of *Saint's Progress* was issued.

This Colonial Edition was of 2,800 copies.

18 March, 1920

TATTERDEMALION

TATTERDEMALION | BY | JOHN GALSWORTHY | "GENTILLESSE COMETH FRO' GOD ALLONE" (*italics*) | CHAUCER | 19 [*Publisher's device*] 20 | [*Line*] | LONDON : WILLIAM HEINEMANN

Pp. viii + 298 + 56, Cr. 8vo, consisting of: Half-title, with a list of Works 'By the Same Author' on verso, pp. [i, ii]; title-page (date repeated on verso), pp. [iii, iv]; dedication

to Elizabeth Lucas (verso blank), pp. [v, vi]; contents, pp. [vii], viii; divisional half-title (verso blank), pp. [1, 2]; text, pp. [3]–298 (Printers' imprint on p. 298); and 'A Selection from | Mr. William Heinemann's Catalogue | Books actually in print, Autumn, 1919.' pp. 56 (p. [56] blank).

Issued in green cloth; lettering on spine and front cover, Publisher's device in lower right corner of back cover, all in darker green. Lower edges uncut.

CONTENTS:

PART I.—OF WAR-TIME.

I. THE GREY ANGEL
II. DEFEAT
III. FLOTSAM AND JETSAM
IV. THE BRIGHT SIDE
V. "CAFARD"
VI. RECORDED
VII. THE RECRUIT
VIII. PEACE MEETING
IX. "THE DOG IT WAS THAT DIED"
X. IN HEAVEN AND EARTH
XI. THE MOTHER STONE
XII. POIROT AND BIDAN
XIII. THE MUFFLED SHIP
XIV. HERITAGE
XV. "A GREEN HILL FAR AWAY"

PART II.—OF PEACE-TIME

I. SPINDLEBERRIES
II. EXPECTATIONS
III. MANNA
IV. A STRANGE THING
V. TWO LOOKS
VI. FAIRYLAND
VII. THE NIGHTMARE CHILD
VIII. BUTTERCUP NIGHT

This First Impression was of 4,000 copies.

The book was reprinted in April, 1920.

Colonial Edition

In April, 1920, a Colonial Edition of *Tatterdemalion* was issued.

This Colonial Edition was of 1,400 copies: 1,000 in cloth and 400 in paper wrappers.

22 October, 1920

IN CHANCERY

First Impression, First Issue

IN CHANCERY | BY | JOHN GALSWORTHY | "TWO HOUSEHOLDS BOTH ALIKE IN DIGNITY, | . . . . . | FROM ANCIENT GRUDGE BREAK TO NEW MUTINY." | ROMEO AND JULIET. (*italics*) | 19 [*Publisher's device*] 20 | [*Line*] | LONDON : WILLIAM HEINEMANN

Pp. viii + 328, Cr. 8vo, consisting of: Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page (date repeated on verso), pp. [iii, iv]; dedication to Jessie and Joseph Conrad, with Author's note on verso, pp. [v, vi]; contents, pp. vii, viii; divisional half-title, pp. [1, 2]; and text, pp. 3–328 (Printers' imprint on p. 328).

Issued in bright green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards across front cover, all gilt, Publisher's device blind in lower right corner of back cover. Cut edges.

This First Issue of the First Impression was of 7,000 copies.

Second Issue

The remaining sheets were later bound in a lighter green cloth; and this is the only difference between the two issues.

This Second Issue was of 2,000 copies.

The book was reprinted in January, 1921.

Colonial Edition

A Colonial Edition of *In Chancery* was issued simultaneously with the First English Edition.

This Colonial Edition was of 2,000 copies.

∴ *See also under* 'The Forsyte Saga,' 1922.

18 November, 1920

AWAKENING

AWAKENING. [*drawings of insects in blue ink*] | BY | JOHN GALSWORTHY | ILLUSTRATED [*drawings of insects in blue ink*] BY. | [*insect in blue ink*] R. H. SAUTER. [*insect in blue ink*] | [*drawing of a boy watching butterflies in blue and black ink*] | [*insect in blue ink*] LONDON [*insect in blue ink*] | WILLIAM [*Publisher's device*] HEINEMANN.

Fancy lettering enclosed in a broad black border, on which are silhouettes of insects in white.

Pp. 64, Small Cr. 4to., consisting of: Half-title, with drawing in lower right corner, and drawing in blue and black ink on verso, pp. [1, 2]; [coloured frontispiece, protected by a sheet of tissue-paper]; title-page, with a list of 'Works by John Galsworthy' on verso, pp. [3, 4]; and illustrated text, pp. 5–63 (drawing and Printers' imprint on p. [64]).

Issued in dark brown paper boards; gilt lettering on spine and front cover, silhouette of a boy's head against a gilt disc on front cover, Publisher's device blind in lower right corner of back cover. Cut edges. End-papers decorated with drawings of boys on a staircase in blue ink.

∴ *The date of issue is nowhere stated.*

This Edition was of 7,500 copies, *but:*

∴ *About* 3,500 *sets of illustrations were destroyed by fire in September,* 1924, *and the sheets for these have not been bound up: so that the Edition has for practical purposes been reduced to about* 4,000 *copies.*

The book has not been reprinted.

∴ *See also under* The Forsyte Saga, 1922.

29 September, 1921

TO LET

TO LET | BY | JOHN GALSWORTHY | "FROM OUT THE FATAL LOINS OF THOSE TWO FOES | A PAIR OF STAR-CROSSED LOVERS TAKE THEIR LIFE." | ROMEO AND JULIET. (*italics*) | 19 [*Publishers' device*] 21 | [*Line*] | LONDON: WILLIAM HEINEMANN

Pp. viii + 312, Cr. 8vo, consisting of: Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page (date repeated on verso), pp. [iii, iv]; dedication to Charles Scribner, with Author's note on verso, pp. [v, vi]; contents, pp. vii, viii; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–312 (Printers' imprint on p. 312).

Issued in green cloth; lettering on spine and title in facsimile of Author's handwriting diagonally upwards on front cover, all gilt, Publisher's device blind in lower right corner of back cover. Cut edges.

This First Impression was of 12,400 copies.

The book was reprinted in November, 1921
February, 1922.

Colonial Edition

A Colonial Edition of *To Let* was issued simultaneously with the First English Edition.

This Colonial Edition was of 2,600 copies.

∵ *See also under* 'The Forsyte Saga', 1922.

25 May, 1922

THE FORSYTE SAGA

THE FORSYTE SAGA | BY | JOHN GALSWORTHY | 19 [*Publisher's device*] 22 | [*Line*] | LONDON : WILLIAM HEINEMANN

Pp. xvi + 1104, Cr. 8vo, consisting of: A blank leaf, pp. [i, ii]; half-title, with a list of Works 'By the same Author' on verso, pp. [iii, iv]; title-page (verso blank), pp. [v, vi]; dedication to the Author's wife (verso blank), pp. [vii, viii]; [Genealogical Table of the Forsyte family]; Preface, pp. ix–xii; contents, pp. xiii–xvi; divisional half-title, with dedication of *The Man of Property* on verso,* pp. [1, 2]; and text, pp. [3]–1104 (Printers' imprint on p. 1104).

* *In the British Museum copy this dedication is omitted, though those of the other books are present on their respective divisional half-titles. It is omitted also in the Compiler's leather-bound copy of the First Impression.*

Issued in green grained cloth; lettering on spine, and, with monogram on front cover, all gilt, a line blind just inside edges of front cover, Publisher's device blind in lower right corner of back cover. Top edges green, fore and lower rough-trimmed.

A number of copies were also issued in dark red leather; top edges gilt. These copies are somewhat cut down.

CONTENTS:

THE MAN OF PROPERTY
INDIAN SUMMER OF A FORSYTE
IN CHANCERY
AWAKENING
TO LET

This First Impression was of 10,000 copies; 9,450 in cloth and 550 in leather.

The book was reprinted in June, August, September, December, 1922; January, July, November, 1923; January, June, October, 1924; January, March, May, July, 1925; February, July, October, 1926; April, November, 1927; April, 1928

∵ *In this First Impression the Genealogical Table pulls out to the* right; *in subsequent impressions to the* left.

In the later impressions the leather-bound copies were purple instead of red. Also, certain small corrections as to dates and ages were made.

There was no Colonial Edition.

Large Paper Edition de Luxe

There was also a Special Limited Edition de Luxe.

The collation is identical with that of the ordinary First Edition, with the following exceptions:

The size is Demy 8vo, instead of Cr. 8vo.

The Genealogical Table comes after p. xvi instead of p. vi.

There is a photogravure portrait of the Author as frontispiece.

This Edition is printed on Special Bible paper, and bound in soft dark green leather. The lettering is as in the ordinary Edition, but there is no Publisher's device on the back cover. T.e.g., other edges cut.

Each copy is numbered, and signed by the Author, on verso of half-title.

This Edition de Luxe was of 275 copies, of which 250 were for sale in the United Kingdom only, and 25 for presentation.

13 September, 1923

CAPTURES

First Impression, First (Suppressed) Issue

CAPTURES | BY | JOHN GALSWORTHY | "SOFT AND FAIR, GENTLEMEN, NEVER LOOK FOR BIRDS OF | THIS YEAR IN THE NESTS OF THE LAST."—DON QUIXOTE. | 19 [*Publishers' device*] 23 | [*Line*] | LONDON : WILLIAM HEINEMANN LTD.

Pp. [ii] + x + 308, Cr. 8vo, consisting of: A blank leaf (not included in pagination); a blank page, with a list of 'New Fiction' on verso, pp. [i, ii]; half-title, with a list of Works 'By the same Author' on verso, pp. [iii, iv]; title-page, with date repeated, Printers' imprint, and copyright note on verso, pp. [v, vi]; dedication to R. H. Sauter (verso blank), pp. vii, [viii]; contents (verso blank), pp. ix, [x]; and text, pp. [1]–306 (after which a blank leaf, pp. [307, 308]).

Bound in dark blue cloth, glazed; lettering and small ornament on spine and front cover, all gilt.

Publishers' device blind in lower right corner of back cover. Top edges blue, fore and lower edges uncut.

Twelve advance copies of this description were in existence, when objection was taken to the list of ' New Fiction ' on p. [ii]. No more such copies were turned out, and the very small number already extant were suppressed *before publication.* The omission of this list involved certain differences and peculiarities in the

Second (First Published) Issue

All the matter preceding the half-title was removed so that this issue starts at p. [iii]; there is, moreover, no front end-paper.

In all other respects the collations of the two issues are identical.

There are one or two differences in the binding:

A different block was used for the Publishers' device on the back cover.

The lower edges were cut.

CONTENTS:

A FEUD
THE MAN WHO KEPT HIS FORM
A HEDONIST
TIMBER
SANTA LUCIA
BLACKMAIL
THE BROKEN BOOT
STROKE OF LIGHTNING
VIRTUE
CONSCIENCE
SALTA PRO NOBIS
PHILANTHROPY
A LONG-AGO AFFAIR
ACME
LATE—299
HAD A HORSE

∴ *There is in the Compiler's possession a copy of* Captures *which presents variations from either of the recorded issues. It has* both *end-papers.; but these are slightly wider than the pages of the book. Their top edges are stained blue like the rest. The book begins with the half-title; but only* one *leaf seems to have been torn out, instead of two as one would expect. The block used for the Publishers' device on the back cover is that of the published issue. The lower edges are cut, as in the published issue.*

This First Impression was of 5,000 copies.

The book was reprinted in September. 1923
October, 1923.

∴ *A number of copies of subsequent impressions are bound in* ribbed *cloth.*

There was no Colonial Edition.

30 October, 1924

THE WHITE MONKEY

THE | WHITE MONKEY | BY | JOHN GALSWORTHY | "NO RETREAT, NO RETREAT; | THEY MUST CONQUER OR DIE | WHO HAVE NO RETREAT!" [*all quotation in italics*] | MR. GAY. | [*Publishers' device*] LONDON | WILLIAM HEINEMANN LTD.

Pp. viii + 328, Cr. 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with date of issue* and Printers' imprint on verso, pp. [iii, iv]; dedication to Max Beerbohm (verso blank), pp. [v, vi]; contents, pp. vii, viii; and text, pp. 1–325 (Printers' imprint on p. 325, p. [326] blank, after which a blank leaf, pp. [327, 328]).

**This is the only intimation of date of issue to be found in the volume.*

Issued in dark green cloth glazed; lettering on spine and, with monogram on front cover, all gilt; back cover quite plain. Cut edges.

This First Impression was of 15,000 copies.

The book was reprinted in October, 1924
November, 1924 (twice)
December, 1924
August, 1925

Colonial Edition

There was also a Colonial Edition, differing only in the binding, which is red, with black lettering and monogram, and has ' Heinemann's Colonial Library ' at bottom of spine.

This Colonial Edition was of 4,800 copies.

∵ *For the Large Paper Edition de Luxe see 11 November, 1926.*

26 March, 1925

CARAVAN

CARAVAN | THE ASSEMBLED TALES | OF | JOHN GALSWORTHY | 19 [*Publishers' device*] 25 | [*Line*] | LONDON : WILLIAM HEINEMANN LTD.

Pp. [ii] + x + 952, Cr. 8vo, consisting of : A blank leaf (not included in pagination); half-title, with a list of Works ' By the same Author ' on verso, pp. [i, ii]; title-page (Printers' imprint on verso), pp. [iii, iv]; dedication to the Author's Wife (verso blank), pp. [v, vi]; Foreword, pp. vii, viii; contents, pp. ix, x; and text, pp. 1–950 (after which a blank leaf, pp. [951, 952]).

Issued uniform with *The Forsyte Saga :* green grained cloth; lettering on spine, and, with monogram on front cover, all gilt, a line blind just inside edges of front cover, Publishers' device blind in lower right corner of back cover. Top edges green, fore and lower cut.

CONTENTS:

SALVATION OF A FORSYTE
A STOIC

A PORTRAIT
THE GREY ANGEL

QUALITY
THE MAN WHO KEPT HIS FORM

THE JAPANESE QUINCE
THE BROKEN BOOT

THE CHOICE
ULTIMA THULE

COURAGE
THE BRIGHT SIDE

THE BLACK GODMOTHER
PHILANTHROPY

A MAN OF DEVON
THE APPLE TREE

THE PRISONER
A SIMPLE TALE

THE CONSUMMATION
ACME

DEFEAT
VIRTUE

THE NEIGHBOURS
STROKE OF LIGHTNING

SPINDLEBERRIES
SALTA PRO NOBIS

THE PACK
"THE DOG IT WAS THAT DIED"

A KNIGHT
THE JURYMAN

TIMBER
SANTA LUCIA

THE MOTHER STONE
PEACE MEETING

A STRANGE THING
THE NIGHTMARE CHILD

A REVERSION TO TYPE
EXPECTATIONS

A WOMAN
A HEDONIST

A MILLER OF DEE
LATE—299

THE SILENCE
A FEUD

A FISHER OF MEN
MANNA

"CAFARD"*
THE RECRUIT

COMPENSATION
CONSCIENCE

ONCE MORE
BLACKMAIL

TWO LOOKS
A LONG-AGO AFFAIR

THE FIRST AND THE LAST
HAD A HORSE

* Although there are no quote-marks in the contents they appear in the heading of the story on p. 793, and also in *Tatterdemalion*, from which the story comes.

This First Impression was of 20,000 copies ; 18,800 in cloth and 1,200 in purple leather.

The book was reprinted in May, August, 1925
January, August, November, 1926
November, 1927
July, 1928

Large Paper Edition de Luxe, 5 June, 1925.

There was also a Special Limited Edition de Luxe, uniform with that of *The Forsyte Saga.*

The collation is identical with that of the ordinary First Edition with the following exceptions:

The size is Demy 8vo, instead of Cr. 8vo.

There is no blank leaf either at beginning or end of the volume.

There is a photogravure portrait of the Author as frontispiece.

This Edition is printed on special Bible paper and bound in soft dark green leather. The lettering is as in the ordinary Edition, but there is no Publishers' device on the back cover. T.e.g., other edges cut.

Each copy is numbered, and signed by the Author, on verso of half-title.

This Edition de Luxe was of 265 copies, of which 250 were for sale in the United Kingdom only, and 15 for presentation.

There was no Colonial Edition.

26 August, 1926

THE SILVER SPOON

THE | SILVER SPOON | BY | JOHN GALSWORTHY | "BUT, O, THE THORNS WE STAND UPON!" | WINTER'S TALE | [*Publishers' device*] | LONDON | WILLIAM HEINEMANN LTD.

Pp. viii + 324 + 12, Cr. 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with the only intimation of date of issue and Printers' imprint on verso, pp. [iii, iv]; dedication to John Fortescue (verso blank), pp. [v, vi]; contents, pp. vii, viii; text, pp. 1–323 (p. [324] blank); and a list of 'New and Recent Fiction', pp. 1–7 (p. [8] blank, followed by 2 blank leaves, pp .[9–12]).

Issued in dark green cloth; lettering on spine, and with monogram, on cover, all gilt. Cut edges.

This First Impression was of 40,000 copies.

The book was reprinted in September, October, } 1926

∵ *For the Large Paper Edition de Luxe see 11 November 1926.*

There was no Colonial Edition.

11 November, 1926

THE WHITE MONKEY

THE SILVER SPOON

Large Paper Editions de Luxe

Editions on large and fine paper were issued on this date.

The collations are unchanged, except that there are the *justification du tirage*, number of each copy, and author's signature on verso of half-title. There are, of course, no advertisements.

Issued in royal blue buckram (thick bevelled boards); gilt lettering on spine. T.e.g., fore and lower edges uncut. A blue silk marker is provided.

In each case the Edition was of 265 copies, of which 250 were for sale, and 15 for presentation.

15 December, 1927

TWO FORSYTE INTERLUDES

TWO FORSYTE INTERLUDES | A SILENT WOOING | PASSERS BY | BY | JOHN GALSWORTHY | [*Publishers' device*] | LONDON | WILLIAM HEINEMANN LTD | 1927

Pp. [iv] + 76, Small Cr. 8vo, consisting of: Half-title (note on verso), pp. [i, ii]; title-page (note of origin on verso), pp. [iii, iv]; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–75 (Printers' imprint (repeated) below device on p. [76].)

Issued in orange paper wrappers with fold-over flaps, inside which are 2 leaves of wove paper at the beginning and end (the text being printed on laid paper). Edges cut flush.

This first impression was of 25,000 copies.

The book was reprinted in July 1928.

Large Paper Edition de Luxe

There was also a Special Limited Edition de Luxe.

The collation is identical with that of the ordinary First Edition with the following exceptions:

The size is Cr. 8vo, instead of Small Cr. 8vo.

The half-title has the *justification du tirage*, number of each copy, and Author's signature on verso.

The note comes on verso of title-page.

The book is printed on hand-made paper.

The binding is of blue batik paper, with black cloth spine lettered in gilt. T.e.g., others uncut. There are, of course, no leaves of wove paper. The Edition was of 525 copies, of which 500 were for sale.

12 July, 1928

SWAN SONG

SWAN SONG | BY | JOHN GALSWORTHY | "WE ARE SUCH STUFF | AS DREAMS ARE MADE ON; AND OUR LITTLE LIFE | IS ROUNDED WITH A SLEEP." [*all quotation in italics*] | THE TEMPEST. | [*Publishers' device*] | LONDON | WILLIAM HEINEMANN LTD.

Pp. [xiv] + 354, Cr. 8vo, consisting of: 2 blank leaves, pp. [i–iv]; half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [v, vi]; title-page, with month and year of issue* and Printers' imprint on verso, pp. [vii, viii]; dedication to F. N. Doubleday (verso blank), pp. [ix, x]; contents, pp. [xi, xii]; divisional half-title (verso blank), pp. [xiii, xiv]; and text, pp. [1]–347 (p. [348] blank, after which 3 blank leaves, pp. [349–354]).

Issued in dark green cloth, glazed; lettering on spine and, with monogram, on front cover, gilt and blind; Publishers' device blind in lower right corner of back cover. Cut edges.

* *This is the only indication of date of issue to be found in the volume.*

This First Impression was of 45,000 copies.

This book was reprinted in July. August, } 1928

There was no Colonial Edition.

Large Paper Edition de Luxe.

There was also a Special Limited Edition de Luxe on fine paper, bound uniformly with those of *The White Monkey* and *The Silver Spoon* (*q.v.*) The paper used is different.

The collation is identical with that of the ordinary First Edition with the following exceptions:

The size is Demy 8vo, instead of Crown 8vo. On the verso of the half-title are the *justification du tirage*, number of each copy, and Author's signature, instead of the List of Works. On the verso of the title-page are no month and date of issue.

This Edition de Luxe was of 525 copies.

Canadian Edition

The Ryerson Press, Toronto, simultaneously published an Edition of 10,000 *copies.*

(*b*) *American Editions*

NOTE

Only those novels are here given which appeared in America earlier than the first English editions. In a few cases publication was exactly simultaneous; but the preference given, *ceteris paribus*, by collectors to the English editions of an English author renders unnecessary their inclusion here.

They were uniformly issued in purple grained cloth, with lettering on spine and, enclosed in a rectangular border, on front cover, all gilt. Where no variation is specified for any particular book, this is to be taken as correct. The trimming of the edges varies, and is given under each book.

As regards the description of the size, the American custom is to describe all books of ordinary novel size as 12mo., and in practice this means books from 7 × 5 to 8 × 5½ inches in size. This is not a scientific method but as paper sizes vary so much in America to describe a book in any other way is equally deceptive. Therefore practically all the American 'Galsworthys' are 12mos. or small 12mos.

19 October, 1912

THE INN OF TRANQUILLITY

THE | INN OF TRANQUILLITY | STUDIES AND ESSAYS | BY | JOHN GALSWORTHY | "JE VOUS DIRAI QUE L'EXCÈS EST TOUJOURS UN MAL." |—ANATOLE FRANCE. | NEW YORK | CHARLES SCRIBNER'S SONS | 1912

Pp. x + 278, 12mo., consisting of:
Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with dated copyright note, date of issue, and Printers' device on verso, pp. [iii, iv]; dedication to John Waller Hills (verso blank), pp. [v, vi]; Author's acknowledgments (verso blank), pp. [vii, viii]; contents, pp. ix, x; divisional half-title, pp. [1, 2]; and text, pp. 3–278.

Cut edges.

1 May, 1915

THE LITTLE MAN

THE LITTLE MAN | AND | OTHER SATIRES | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1915

Pp. [ii] + x + 280, 12mo., consisting of:
A blank page, with a list of Works 'By the same Author' on verso, [not included in pagination]; half-title (verso blank), pp. [i, ii]; title-page, with dated copyright note, date of issue, and Printers' device on verso, pp. [iii, iv]; dedication to H. W. Nevinson (verso blank), pp. [v, vi]; Author's acknowledgments (verso blank), pp. [vii, viii]; contents, pp. ix, x; divisional half-title, with Author's note on verso, pp. [1, 2]; and text, pp. 3–279 (p. [280] blank).

Cut edges.

25 August, 1917

BEYOND

BEYOND | BY | JOHN GALSWORTHY | "CHE FARO SENZA—!" | NEW YORK | CHARLES SCRIBNER'S SONS | 1917

Pp. [viii] + 500, 12mo., consisting of:
A blank page, with a list of Works 'By the same Author' on verso, pp. [i, ii] half-title (verso blank), pp. [iii, iv]; title-page, with dated copyright notes, date of issue, and Printers' device on verso, pp. [v, vi]; dedication to Thomas Hardy (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–499 (p. [500] blank).

Fore edges rough-trimmed, others cut.

Variant Issue

There is also in existence a variant, bought by Captain Louis Henry Cohn of New York of Messrs. Scribner on the day of publication, of which he has kindly supplied me with the following collation:

BEYOND | A DRAMA OF HEART'S COUNSELING | NEW YORK | CHARLES SCRIBNER'S SONS | 1917

Pp. [viii] + 500, 12mo., consisting of:
pp. [i, ii, iii] blank; list of Works 'By the same Author', p. [iv]; half-title (verso blank), pp. [v, vi]; title-page, with dated copyright notes, date of issue, and Printer's device on verso, pp. [vii, viii]; divisional half-title, (verso blank), pp. [1, 2]; and text, pp. 3–499; p. [500] blank.

Fore edges rough-trimmed, others cut.

29 March, 1918

FIVE TALES

FIVE TALES | BY | JOHN GALSWORTHY | LIFE CALLS THE TUNE—WE DANCE | NEW YORK | CHARLES SCRIBNER'S SONS | 1918

Pp. [x] + 382, 12mo., consisting of:
A blank page, with a list of Works 'By the same Author' on verso, pp. [i, ii]; half-title (verso blank), pp. [iii, iv]; title page, with dated copyright notes

and Printers' device on verso, pp. [v, vi]; dedication to André Chevrillon (verso blank), pp. [vii, viii]; contents (verso blank), pp. [ix, x]; divisional half-title, pp. [1, 2]; and text, pp. 3–380, (after which a blank leaf, pp. [381, 382]).

Fore edges rough-trimmed, others cut.

20 June, 1919

SAINT'S PROGRESS

SAINT'S PROGRESS | BY | JOHN GALSWORTHY | "HE BUT USURP'D HIS LIFE" | —LEAR | NEW YORK | CHARLES SCRIBNER'S SONS | 1919

Pp. [viii] + 408, 12mo., consisting of:
A blank page, with a list of Works 'By the same Author' on verso, pp. [i, ii]; half-title (verso blank), pp. [iii, iv]; title-page, with dated copyright notes and Printers' device on verso, pp. [v, vi]; dedication to C. S. Evans (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–404, (after which 2 blank leaves, pp. [405–408]).

Some copies have all edges cut; some have rough-trimmed fore edges.

Advance Issue

There was also a special Advance Issue of *Saint's Progress* with the following individual features:

A frontispiece taken from a photograph of the Author comes before the half-title. Beneath it is the following inscription, in facsimile of the Author's handwriting:

Cordial good wishes to American Booksellers.
John Galsworthy.

April 26. 1919.

The frontispiece is protected by a sheet of tissue-paper, and is inserted so as to form a right-hand, and not (as is usual) a left-hand, page.

The binding is quite different from that of the ordinary Edition:

Blue paper boards, with cloth spine of a darker blue. Paper name and title labels on spine and front cover, printed in blue. That on front cover reads:

SAINT'S PROGRESS | BY JOHN GALSWORTHY | ADVANCE COPY | PRESENTED WITH THE COMPLIMENTS OF THE AUTHOR | AND THE PUBLISHERS | AMERICAN BOOKSELLERS ASSOCIATION | MAY 15, 1919

Lower edges uncut, others cut.

12 November, 1920

AWAKENING

AWAKENING. | BY | JOHN GALSWORTHY | ILLUSTRATED [*drawings in blue ink*] BY. | R. H. SAUTER. [*drawings in blue ink*] | [*drawing in blue and black*] | NEW YORK | [*drawings in blue ink*] | CHARLES SCRIBNER'S SONS.

The whole in ornamental lettering, enclosed in black and white ornamental border.

Pp. 64, 4to, consisting of:

Half-title, with drawing, and with a list of Works 'By the same Author' on verso, pp. [1, 2]; [coloured frontispiece, protected by a sheet of tissue-paper]; title-page, with drawing in blue and black, dated copyright note, and only intimation of date of issue on verso, pp. [3, 4]; and illustrated text, pp. 5–63 (drawing and Printers' imprint on p. [64]).

Issued in dark brown paper boards; lettering on spine and front cover, all gilt, silhouette on front cover of a boy's head against a gilt disc. Fore

edges rough-trimmed, others cut. Buff end-papers, with drawings in blue ink.

This is uniform with the English Edition, except for:

the colour (a) of the end-papers.
(b) of the blue ink, which is here fuller in tone.
(c) of the frontispiece, which is here much greener in tone.

2 September, 1921

TO LET

TO LET | BY | JOHN GALSWORTHY | "FROM OUT THE FATAL LOINS OF THOSE TWO FOES | A PAIR OF STAR-CROSSED LOVERS TAKE THEIR LIFE." | ROMEO AND JULIET [*italics*] | NEW YORK | CHARLES SCRIBNER'S SONS | 1921

Pp. x + 318, 12mo., consisting of: Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with dated copyright note, bibliographical note, and Printers' imprint on verso, pp. [iii, iv]; dedication to Charles Scribner (verso blank), pp. [v, vi]; Author's note (verso blank), pp. [vii, viii]; contents, pp. ix, x; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–317 (p. [318] blank).

Gilt lettering on spine only. Fore edges rough-trimmed, others cut.

24 March, 1922

THE FORSYTE SAGA

THE | FORSYTE SAGA | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1922

Pp. xvi + 872 + [2], 12mo., consisting of:

Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with dated copyright notes, date of issue, Printers' device, and 'Printed in the United States of America' on verso, pp. [iii, iv]; dedication to the Author's Wife (verso blank), pp. [v, vi]; Preface, pp. vii–ix (p. [x] blank); contents, pp. xi–xvi; divisional half-title, with dedication of *The Man of Property* on verso, pp. [1, 2]; and text, pp. 3–870, after which a folding genealogical table and a blank leaf (pp. [871, 872]).

Issued in green cloth; lettering on spine and front cover, all gilt, and a line blind round edge of front cover. Fore edges uncut.

∴ *It was not issued in leather until* 25 *September*, 1925.

6 April, 1923

THE BURNING SPEAR

THE BURNING SPEAR | BEING THE EXPERIENCES | OF MR. JOHN LAVENDER | IN TIME OF WAR | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1923

Pp. [ii] + xiv + 256, Small 12mo., consisting of:

A blank page, with a list of 'The Works of John Galsworthy' on verso, [not included in pagination]; half-title (verso blank), pp. [i, ii]; title-page, with dated copyright note, Printers' device, and note of origin on verso, pp. [iii, iv]; quotation (verso blank), pp. [v, vi]; special Foreword, pp. vii–ix* (p. [x] blank); contents, pp. xi, xii; second half-title (verso blank), pp. [xiii, xiv]; and text, pp. 1–251 (p. [252] blank, after which 2 blank leaves, pp. [253–6]).

Issued in black cloth; fancy lettering and arrowheads on spine and front cover, all silver. Top edges cut, others rough-trimmed.

∴ *This foreword did not appear in the English edition, either pseudonymously or when the book was acknowledged by the Author: although, therefore, it is later in date than the English Edition, this Edition is included here, since it may be regarded as a collector's book by reason of the matter to be found nowhere else.*

24 October, 1924

THE WHITE MONKEY

THE | WHITE MONKEY | BY | JOHN GALSWORTHY | "NO RETREAT, NO RETREAT; | THEY MUST CONQUER OR DIE, | WHO HAVE NO RETREAT!" | MR. GAY [*italics*] | NEW YORK | CHARLES SCRIBNER'S SONS | 1924

Pp. viii + 328, 12mo., consisting of:

Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with dated copyright note, note of origin, and Printers' device on verso, pp. [iii, iv]; dedication to Max Beerbohm (verso blank), pp. [v, vi]; contents, pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–328.

Purple ribbed cloth, gilt lettering on spine only. Fore edges rough-trimmed, others cut.

10 July, 1928

SWAN SONG | BY | JOHN GALSWORTHY | "WE ARE SUCH STUFF | AS DREAMS ARE MADE ON; AND OUR LITTLE LIFE | IS ROUNDED WITH A SLEEP." | —THE TEMPEST [*italics*] | NEW YORK | CHARLES SCRIBNER'S SONS | 1928

Pp. viii + 360, 12mo., consisting of:
Half-title, with a List of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with dated copyright notes, note of origin, and Printers' device on verso, pp. [iii, iv]; dedication to F. N. Doubleday (verso blank), pp. [v, vi]; contents, pp. vii, viii; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–360.

Purple ribbed cloth, gilt lettering on spine only. Fore edges rough-trimmed, others cut.

THE PLAYS

(*a*) ENGLISH
AND
(*b*) AMERICAN
EDITIONS

THE PLAYS

(*a*) *English Editions*

A NOTE ON BINDINGS, ETC.

These plays have always been uniformly bound in two styles: cloth and paper: with the exception of certain minor differences, which will be mentioned each in its place. The two standard bindings (which may be assumed to have been used where no difference is noted) are as follows:

CLOTH

(Up to and including *A Bit O' Love*)

green buckram; lettering on spine and front cover, all gilt, with a vertical line about 1 inch from spine blind, on front cover, Publishers' device blind in lower left corner of back cover. Cut edges. The collected volumes have their respective contents on front cover, and were, of course, issued in cloth only.

(From *The Foundations* on)

as above, except that cloth of various kinds replaces the buckram, and that the lettering and line on spine and front cover are black instead of gilt.

(From *The Skin Game* on)

as above, except that the device on back cover is now black instead of blind.

From *The Forest* onwards, a different Publishers' device is used.

PAPER

(Up to [and including] *The Foundations*)

green paper wrappers; lettering on spine and front cover, with a thin double vertical line about 1 inch from spine, on front cover, Publishers' device in centre of back cover, all in black ink. Cut edges.

(From *The Skin Game* on)

as above, except that a single broader line (of varying width in the different volumes) is substituted for the thin double rule on front cover. [N.B.—This is not the case in *A Family Man*].

A further word is necessary on the subject of the collected volumes. Except in the case of the first of these, no special printing was done, but they were made up from the Publishers' previously existing stocks of single plays.

Volume I is therefore a First Edition, and the earliest separate forms of its three plays are not; but the other volumes are obviously not in any strict sense First Editions at all, except arguably of the last play in each. It was the Publishers' practice to issue each collected volume simultaneously (or almost so) with the last separate play it contains: in the case of Vol. III, it and the first separate impression of *The Mob* (its last play) were both issued on the same day. As the Publishers have no record of the actual days of publication, except in the case of the last few plays, the frequency with which it is possible to give more than the month of issue depends on one's good fortune in acquiring advance copies with their actual dates of publication stamped on their title-pages. It therefore happens that this is the only case in which I am able to be positive; but the existing evidence is all in favour of the assumption that all the collected volumes save the first stand in the above relation to the separate First Impressions of the plays they contain, except possibly in the case of

the Second Volume, where the position is complicated by the *Eldest Son* appearing out of its proper chronological order.

It will further be noticed that many of the First Editions are not completely accounted for in the numbers recorded as having been bound; this is owing to the remaining copies being used up for the collected volumes to which they belong.

Variations in binding are noted where they occur. In all cases the edges are cut, and wrappers flush.

March, 1909

PLAYS

PLAYS : | THE SILVER BOX | JOY | STRIFE | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1909

Pp. [viii] + 296, Small Square Post 8vo, consisting of:
Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page (copyright notes on verso), pp. [iii, iv]; dedication to H. Granville Barker (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; Persons of the Play and chronology, with Cast of the Original Production on verso, pp. [3, 4]; and text, pp. 5–294 (Printers' imprint on p. 294, after which a blank leaf, pp. [295, 296]).

In this genuine First Issue the pagination is *continuous*, and in the Cast of *Strife* are four errors, as follows:

Mr. C. M. Halland for *Mr. C. M. Hallard.*
Mr. A. A. Holmwood for *Mr. A. S. Homewood.*
Mr. William Pilling for *Mr. Drelincourt Odlam.*
Miss Ellen O'Mally for *Miss Ellen O'Malley.*

And some copies have inserted an Errata Slip correcting these mistakes. It will be understood that the drawing of any distinction between these two states is hardly feasible.

The Publishers' device is in *centre* of back cover of binding.

There are, however, several issues of this volume which might mislead the collector by 'posing as' the First Issue, which it will therefore be well to indicate:

(1) *The binding of this issue is exactly similar to that of the real First Issue, except that the Publishers' device is in* lower left *corner of back cover. 'Vol. I' is added on half-title and title and the date,* 1909, *is omitted; on the verso is* First Published 1909: *it has therefore, so far, the appearance of a First Edition. But the pagination is* not *continuous, although the* Contents *still reads as it were, and the errors in the Cast of* 'Strife' *have been corrected except* Holmwood (*which should be* Homewood). *Finally,* Plays: Vol. II *is here included in the list of Works 'By the same Author' on verso of half-title. This issue is to be found with or without a Slip inserted referring to applications respecting performance to the Author's agents.*

(2) *The next Issue has added an asterisk on the spine and* First Series *on the front cover of its binding. Verso of title-page contains* First Published 1909, *copyright notes, Printers' imprint, and the note respecting performance of plays. There are two lists of Works 'By the same Author'. The first is on verso of half-title, and the second on verso of divisional half-title to* The Silver Box. *The latter list (which is the more complete) includes not only* Plays: Vol. II *but* The Pigeon *and* The Fugitive, *which belong to the Third Volume; sometimes it reaches* A Bit O' Love.

(3) *This Issue has an asterisk on spine and on front cover of binding;* no First Series. *The second list of Works (in the same place) includes the completed*

Plays: Vol. III *and* A Bit O' Love, *which belongs to the fourth volume; as well as* The Dark Flower (1913) *and* The Freelands (1915).

∴ *This is the only instance in which the collected volume of three plays is* earlier *than the separate issues (whence the continuous pagination). The subsequent plays were published as they appeared, so that by the time when it was possible to issue three together, they would naturally all already have made their appearance or been printed in separate form.*

This is therefore the only volume which was a separate impression.

This First Impression was of 1,550 copies.

It was reprinted three months later (3,130 copies in all).

These three plays in separate form are therefore not First Editions, but First Separate Editions only. Collations follow for the sake of completeness:

THE SILVER BOX

(*February*, 1910)

THE SILVER BOX | A COMEDY IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1910

Pp. [ii] + 90, Small Square Post 8vo, consisting of: Title-page, with bibliographical note and Printers' imprint on verso, pp. [i, ii]; half-title (verso blank), pp. [1, 2]; Persons of the Play and chronology, with Cast of the Original Production on verso, pp. [3, 4]; and text, pp. 5–89 (p. [90] blank).

This First Impression was of 1,500 copies, of which 700 were issued in cloth and 800 in paper.

It was reprinted in March, December, 1911; June, 1912; April, November, 1913; November, 1915; June, 1918; September, 1919; September, 1920; December, 1922; December, 1923; December, 1924; May, 1925; May, 1926; (23,790 copies).

JOY

(*March*, 1910)

JOY | A PLAY ON THE LETTER "I" | IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1910

Pp. [ii] + 94, Small Square Post 8vo, consisting of: Title-page, with bibliographical note and Printers' imprint on verso, pp. [i, ii]; half-title (verso blank), pp. [1, 2]; Persons of the Play and chronology, with Cast of the Original Production on verso, pp. [3, 4]; and text, pp. 5–94.

This First Impression was of 1,000 copies, of which 400 were issued in cloth and 600 in paper.

It was reprinted in February, December, 1911; January, November, 1913; September, 1919; August, 1920; October, 1923; November, 1924; June, 1925; (14,500 copies).

STRIFE

(*March*, 1910)

STRIFE | A DRAMA IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1910

Pp. [ii] + 112, Small Square Post 8vo, consisting of: Title-page, with bibliographical note and Printers' imprint on verso, pp. [i, ii]; half-title (verso blank), pp. [1, 2]; Persons of the Play, with chronology and Cast of the Original Production on verso, pp. [3, 4]; and text, pp. 5–110 (Printers' imprint repeated on p. 110, after which a blank leaf, pp. [111, 112]).

This First Impression was of 1,500 copies, of which 600 were issued in cloth and 900 in paper.

It was reprinted in February, October, 1911; January, 1912; January, September, 1913; December, 1915; June, 1918; September, 1919; August, 1920; March, 1922; January, December, 1923; October, 1924; June, 1925; September, 1926; (30,200 copies).

February, 1910

JUSTICE

JUSTICE | A TRAGEDY IN FOUR ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1910

Pp. [viii] + 112, Small Square Post 8vo, consisting of:
Half-title, with a list of 'Plays by John Galsworthy' on verso, pp. [i, ii]; title-page (copyright note on verso), pp. [iii, iv]; Persons of the Play and chronology (verso blank) pp. [v, vi]; Cast of the First Production (verso blank), pp. [vii, viii]; and text, pp. 1–111 (Printers' imprint on p. 111, p. [112] blank).

This First Impression was of 1,569 copies, of which 700 were issued in cloth and 869 in paper; the cloth copies have the Publishers' device in *centre* of back cover.

It was reprinted in March, August, 1910
February, December, 1911
September, 1913
June, 1918
September, 1919
September, 1920
February, 1923
February, 1924
March, 1925
May, 1927 (25,669 copies).

1911–2

THE LITTLE DREAM

First Edition, First Issue, 30 June, 1911

THE LITTLE DREAM | AN ALLEGORY IN SIX | SCENES | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA STREET, COVENT GARDEN

Pp. [ii] + 38, Small Square Post 8vo, consisting of:
A blank leaf pp. [i, ii]; half-title, with a list of 'Plays by John Galsworthy' on verso, pp. [1, 2]; title-page (Printers' imprint on verso), pp. [3, 4]; Characters, Characters in the Dream, Voices and Figures in the Dream (verso blank), pp. [5, 6]; and text, pp. 7–[38].

Second Issue

This differs only in having inserted in front of the title-page a slip reading: *certain small alterations have been made for the acting version of this play*, and behind the title-page a slip regarding applications respecting the performance of Mr. Galsworthy's plays.

The Cloth Edition has the Publishers' device in *centre* of back cover.

∴ *Neither of these slips is in the Compiler's advance copy of* 'The Little Dream', *which bears on the title-page a rubber stamp stating that it is to be published on* 30 *June*, 1911; *in any case they would not be necessary until* 'The Little Dream' *was acted, which did not take place until after publication.*

Eventually there was issued the

Second (Revised Acting) Edition, October, 1912

THE LITTLE DREAM | AN ALLEGORY IN SIX | SCENES | BY | JOHN GALSWORTHY | REVISED ACTING EDITION [*in square brackets*] | LONDON | DUCKWORTH AND CO. | HENRIETTA STREET, COVENT GARDEN

The collation differs in the following respects: The list of 'Plays by John Galsworthy' now includes *The Pigeon* (1912); the title-page has added

on the verso the note regarding applications respecting performance of Mr. Galsworthy's plays; the *Figures in the Dream* differ from the original *Voices and Figures in the Dream*, and on the verso is added a note about the special music for the Play; and the number of pages is only 34 pages (instead of 38).

Various textual alterations have also, of course, been made.

∴ *No date of Publication is anywhere given in either Edition.*

The bindings of the *cloth* copies are exactly the same except that the Publishers' device is now in the lower left corner of back cover; but the *paper* issue has ACTING VERSION added on the front cover.

∴ *There is in the Compiler's possession an* uncut *copy of the Revised Acting Edition of* The Little Dream *bound up in a volume with others.*

The First Edition of the Original Version was of 2,550 copies, of which 1,002 are recorded as having been issued in cloth, and 1,300 in paper.*

This Version was never reprinted.

The First Impression of the Revised Acting Edition was of 500 copies.*

It was reprinted in November, 1912 (2,000 copies)
June, 1918
September, 1919
August, 1923
February, 1925 (11,050 copies in all).

* *It would appear from this that the copies of the second state of the Second Volume of Plays with the early version of this play can only total* 248, and that the First Impression of the Revised Acting Edition is contained in Plays Vol. II (*q.v.*).

1912

THE ELDEST SON

THE ELDEST SON | A DOMESTIC DRAMA IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1912

Pp. [iv] + 80, Small Square Post 8vo, consisting of:

Half-title (verso blank), pp. [i, ii]; title-page, with note regarding applications respecting performance of Mr. Galsworthy's plays on verso pp. [iii, iv]; Author's note (verso blank), pp. [1, 2]; Persons of the Play and chronology (verso blank), pp. [3, 4]; and text, pp. 5–79 (Printers' imprint on p. [80]).

∴ *There is in the Compiler's possession what is evidently an advance acting copy of* The Eldest Son. *It has no title-page or Author's note, and there are some dozen alterations in the text made in writing. These are all adopted in the play as published. The most important are on p.* 70. *The original readings are in most cases so heavily blacked out as to be undecipherable, but they appear to be mostly more verbal changes. For example, in the third line of Act III (p.* 57) good *is substituted for* tough.

This First Impression was of 3,000 copies, of which 1,000 are recorded as having been issued in cloth, and 1,030 in paper.

It was reprinted in January, 1913
September, 1919
May, 1922
October, 1924
September, 1925 (11,700 copies).

22 November, 1912

PLAYS: VOL. II

First State

PLAYS : VOL. II | THE ELDEST SON | THE LITTLE DREAM | JUSTICE | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1912

Pp. [viii] + 80 + 32 + [vi] + 112 + 20, Small Square Post 8vo, consisting of:

Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with note regarding applications respecting the performance of Mr. Galsworthy's plays and Printers' imprint on verso, pp. [iii, iv]; dedication to John Masefield, with Author's note on verso, pp. [v, vi]; contents (verso blank). pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; Persons of the Play and chronology (verso blank), pp. [3, 4]; text of *The Eldest Son*, pp. 5–79 (Printers' imprint on p. [80]); divisional half-title, with a list of 'Plays by John Galsworthy' on verso, pp. [1, 2]; Characters, Characters in the Dream, Figures in the Dream, with note regarding the special music for the Play on verso, pp. [5, 6]; text of *The Little Dream*, pp. [7–34]; divisional half-title, with list of Mr. Galsworthy's Plays on verso, pp. [i, ii]; Persons of the Play and chronology (verso blank), pp. [iii, iv]; Cast of the First Production (verso blank), pp. [v, vi]; text of *Justice*, pp. 1–111 (Printers' imprint on p. 111, p. [112] blank); and A SELECTION FROM | DUCKWORTH & CO.'S | LIST OF PUBLICATIONS | ARRANGED UNDER AUTHORS' NAMES | OR TITLES OF SERIES | 3 HENRIETTA STREET, COVENT GARDEN | LONDON, W.C. (pp. 20).

It will be noticed that the plays are in an order which is the reverse of that of their publication. It will be seen from the Author's note that they here follow the order in which they were written, not that of their production.

The omission of 2 pp. in the collation of *The Little Dream* is due to the removal of the title-page; naturally enough this was done in all the collected volumes, but in this play the pagination is continuous, thus producing a more noticeable gap. Hence also the '32 pp.' given at the head of the collation.

Although the title-page reads 'Plays: Vol. II', the cover reads 'Three Plays'; this is so in all the issues of this volume, which (as in the case of the First Series) are liable to create confusion and therefore merit exposure as later states.

Second State

This differs from the earlier state in having *no* catalogue at the end (to this exception was taken soon after publication) and in having two asterisks added on the spine of the binding.

But the tricky point about the two states is this: that the *earlier* state has the *revised Little Dream*, while this *later* state has the *earlier Little Dream*. Surprising as this statement may seem, it is based on information received from the Publishers: if any further proof be wanted, it is supplied by the fact that the Compiler himself possesses *two* advance copies of this volume, each of which bears on the title-page a rubber stamp stating that it is to be published on 22 November, 1912, and each of which contains the Catalogue and the *revised Little Dream*.

Third State (*'Second Impression'*)

Here, oddly enough, the catalogue and the *revised Little Dream* have made their reappearance; but, in addition to the two asterisks on the spine, on the front cover is added 'Second Series': finally, on the verso of the title-page, which is dated 1913, is a note reading:

First Impression, October, 1912

Second Impression, January, 1913

∴ 500 *copies of* 'The Little Dream' (*Revised*) *were printed in October,* 1912, *and* 2,000 *a month later, as we have seen: this suggests that the earlier and smaller impression was specially for the Collected Volume, which, in this case, would be the First Impression of that Revised Acting Version; the size of the impression would then also be fixed at* 500 *copies. Further, as, of the* 2,550 *copies of the Original Version of* The Little Dream, 2,302 *were bound separately in cloth and paper, it is almost inevitable to assume that the Second State, in which that version is contained, can only consist of* 248 *copies, which must have been hurried out to meet an unexpectedly large immediate demand for the collected volume. Of course, by the time the 'Second Impression' of January,* 1913, *was required, the* 2,000 *further copies of the Revised Acting version were to hand, and naturally that version took its place in the volume once more.*

The first binding is recorded as having been of 1,000 *copies: that is to say, that the first binding order was for this number of copies, which were bound and delivered not simultaneously but over a period. The first thousand copies must consist of: the First State, containing the 500 earliest copies of the* revised Little Dream, *the Second State, containing the 248 copies of the Original Version, and 252 copies of the second printing.*

January, 1912

THE PIGEON

THE PIGEON | A FANTASY IN THREE ACTS | BY | JOHN GALSWORTHY | ". . . WITHOUT THAT, MONSIEUR, ALL IS | DRY AS A PARCHED SKIN OF ORANGE." | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1912

Pp. [viii] + 84, Small Square Post 8vo, consisting of:
Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with date repeated and copyright notes (one dated) on verso, pp. [iii, iv]; Persons of the Play and chronology (verso blank), pp. [v, vi]; Cast of the First Production (verso blank), pp. [vii, viii]; and text, pp. 1–83 (p. [84] blank, Printers' imprint on p. [85], pp. [86–88] blank).

This First Impression was of 2,000 copies, of which 1,000 were issued in cloth and paper each. The cloth copies have the Publishers' device in *centre* of back cover.

It was reprinted in April, 1912
May, 1914
September, 1919
May, 1922
January, 1924
May, 1925 (13,000 copies).

September, 1913

THE FUGITIVE

THE FUGITIVE | A PLAY IN FOUR ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1913

Pp. [viii] + 96, Small Square Post 8vo, consisting of:

Half-title, with note regarding applications respecting the amateur performance of John Galsworthy's plays, and a list of 'Plays by John Galsworthy' on verso, pp. [i, ii]; title-page, with quotation on verso, pp. [iii, iv]; Persons of the Play and chronology (verso blank), pp. [v, vi]; Cast of the First Production (verso blank), pp. [vii, viii]; and text, pp. 1–95 (Printers' imprint on p. 95, p. [96] blank).

This First Impression was of 3,600 copies, of which 1,250 in cloth and the same number in paper are recorded as having been bound.

It was reprinted in May, 1914
September, 1920
May, 1923
March, 1925 (10,600 copies).

18 June, 1914

THE MOB

THE MOB | A PLAY IN FOUR ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1914

Pp. [viii] + 84, Small Square Post 8vo, consisting of:
Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with note regarding applications respecting amateur acting rights of John Galsworthy's Plays on verso, pp. [iii, iv]; Persons of the Play and chronology (verso blank), pp. [v, vi]; Cast of the Original Production (verso blank), pp. [vii, viii]; and text, pp. 1–83 'Printers' imprint on p. [84]).

∴ *There is in the Compiler's possession an* uncut *copy of the First Edition of* 'The Mob' *bound up in a volume with others.*

This First Impression was of 3,500 copies, of which 1,200 are recorded as having been bound in cloth and paper each.

It was reprinted in June, 1918
September, 1920
April, 1924
March, 1925 (9500 copies).

18 June, 1914

PLAYS: VOL. III

PLAYS : VOL. III | THE FUGITIVE | THE PIGEON | THE MOB | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1914

Pp. [xiv] + 96 + [vi] + 84 + [vi] + 84 + 20, Small Square Post 8vo, consisting of:

Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page (copyright notes on verso), pp. [iii, iv]; dedication to Dolores and Frank Lucas (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; divisional half-title, with note regarding applications respecting the amateur performance of John Galsworthy's plays, and a list of 'Plays by John Galsworthy' on verso, pp. [ix, x]; Persons of the Play and chronology (verso blank), pp. [xi, xii]; Cast of the First Production (verso blank), pp. [xiii, xiv]; text of *The Fugitive*, pp. 1–95 (Printers' imprint on p. 95, p. [96] blank); divisional half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; Persons of the Play and chronology (verso blank), pp. [iii, iv]; Cast of the First Production (verso blank), pp. [v, vi]; text of *The Pigeon*, pp. 1–83 (p. [84] blank); divisional half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; Persons of the Play and chronology (verso blank), pp. [iii, iv]; Cast of the Original Production (verso blank), pp. 1–83 (Printers' imprint on p. [84]); and A SELECTION FROM | DUCKWORTH & CO.'S | LIST OF PUBLICATIONS | [*Publishers' device*] | 3 HENRIETTA STREET, COVENT GARDEN | LONDON, W.C. (pp. 20).

Although the title-page reads 'Plays: Vol. III', the cover reads 'Three Plays | Third Series.' There are three asterisks on the spine.

The first binding was of 1,000 copies.

26 May, 1915

A BIT O' LOVE

First (Suppressed) Impression

This play was first given the title *The Full Moon*, and was intended to be published under that name. Before publication, however, the title was changed to the present one, as it had already been used for a play by Lady Gregory. The collation was as follows:

THE FULL MOON | A PLAY IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN | 1915

Pp. [viii] + 88, Small Square Post 8vo, consisting of:

Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with note respecting applications in regard to amateur performances of John Galsworthy's plays on verso, pp. [iii, iv]; Persons of the Play, with Cast of the Original Production on verso, pp. [v, vi]; Scene and chronology (verso blank), pp. [vii, viii]; and text, pp. 1–84 (Printers' imprint on p. [85], pp. [86–88] blank).

First Published Impression

The Collation of *A Bit o' Love* is identical, except for the substitution on half-title and title-pages and in the running-titles of 'A Bit O' Love' for 'The Full Moon.'

A Bit O' Love was issued in cloth and paper; it was the last volume, either single or collected, to be bound in buckram with gilt lettering.

∴ *There are also in the Compiler's possession* uncut *copies of* 'The Full Moon' *and* 'A Bit O' Love' *bound up in a volume with others, as well as a copy of the First Edition in the* post-war *binding* (*presumably an odd set of sheets mislaid or with the binding damaged which was rebound at this late date*).

This First Impression was of 3,000 copies, of which 1,008 are recorded as having been bound in cloth, and 1,000 in paper.

It was reprinted in April, 1920
September, 1920
February, 1925 (9,000 copies).

April, 1920

THE FOUNDATIONS

THE FOUNDATIONS | AN EXTRAVAGANT PLAY | IN THREE ACTS | BY | JOHN GALSWORTHY | "HEY, DIDDLE DIDDLE! | THE CAT AND THE FIDDLE; | THE COW JUMPED OVER THE MOON!" | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN |

Pp. vi + 90, Small Square Post 8vo, consisting of:
Half-title, with Cast of the Original Production on verso, pp. [i, ii]; title-page, with the only intimation of date of issue on verso, pp. [iii, iv]; Persons of the Play, with Scenes on verso, pp. v, vi; and text, pp. 1–90 (Printers' imprint on p. 90).

This First Impression was of 4,300 copies, of which 501 are recorded as having been bound in cloth, and 506 in paper; the cloth copies are of

ribbed cloth; the paper copies have *An Extravagant Play* added on the front cover.

It was reprinted in September, 1920
February, 1925 (8,300 copies).

April, 1920

THE SKIN GAME

THE SKIN GAME | A TRAGI-COMEDY IN THREE ACTS | BY | JOHN GALSWORTHY | "WHO TOUCHES PITCH SHALL BE DEFILED" | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. [viii] + 116, Small Square Post 8vo, consisting of:
Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, copyright notes, the only intimation of date of issue, and Printers' imprint on verso, pp. [iii, iv]; Characters and chronology (verso blank), pp. [v, vi]; divisional half-title, with stage diagram on verso, pp. [vii, viii]; and text, pp. 1–116.

This First Impression was of 4,300 copies, of which 1,000 are recorded as having been bound in cloth, and 1,012 in paper; the cloth copies are of light gray-green grained cloth; the paper copies have lighter and stouter covers than usual. A coarser die is used for the device on the paper copies than in the other plays.

It was reprinted in September, 1920
October, 1921
January, 1923
October, 1924
September, 1925 (16,040 copies).

PLAYS: FOURTH SERIES

26 April, 1920

PLAYS : FOURTH SERIES | A BIT O' LOVE | THE FOUNDATIONS | THE SKIN GAME | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. [xii] + 84 + [vi] + 90 + [iv] + 116, Small Square Post 8vo, consisting of:
Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with the only intimation of date of issue and Printers' imprint on verso, pp. [iii, iv]; dedication to H. W. Massingham (verso blank), pp. [v, vi]; divisional half-title (verso blank), pp. [vii, viii]; Persons of the Play, with Cast of Original Production on verso, pp. [ix, x]; chronology (verso blank), pp. [xi, xii]; and text of *A Bit O' Love*, p. 1–84; divisional half-title (verso blank), pp. [i, ii]; Cast of Original Production (verso blank), pp. [iii, iv]; Persons of the Play, with chronology on verso, pp. [v, vi]; text of *The Foundations*, pp. 1–90 (Printers' imprint on p. 90); divisional half-title with quotation (verso blank), pp. [i, ii]; Characters and chronology, with stage diagram on verso, pp. [iii, iv]; and text of *The Skin Game*, pp. 1–116.

Grained cloth of two different kinds were used, with black lettering instead of gold. One of the compiler's own copies is an advance copy; the other was bought by him the day after publication; either, therefore, is correct. There are four asterisks on spine and front cover.

The first binding is recorded as having been of 1,500 copies.

15 September, 1921

SIX SHORT PLAYS

SIX SHORT PLAYS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 144, Small Square Post 8vo, consisting of:
Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with a note respecting Acting Rights, Amateur and Professional, the only intimation of date of issue,

copyright notes, and Printers' imprint on verso, pp. [3, 4]; dedication to Stacy Aumonier (verso blank), pp. [5, 6]; contents, (verso blank), pp. [7, 8]; divisional half-title, with Persons of the Play and chronology on verso, pp. [9, 10]; and text, pp. 11–142 (after which a blank leaf, pp. [143, 144]).

Issued in patterned cloth.

CONTENTS:

THE FIRST AND THE LAST[1]
THE LITTLE MAN[2]
HALL-MARKED
DEFEAT[3]
THE SUN
TOUCH AND GO

This first Impression was of 3,000 copies.

It was reprinted in May, 1922
March, 1926 (8,000 copies).

[1] adapted from the story in *Five Tales* (1918), *q.v.*
[2] adapted from the story in *The Little Man* (1915), *q.v.*
[3] adapted from the story in *Tatterdemalion* (1920), *q.v.*

1 June, 1922

LOYALTIES

LOYALTIES | A DRAMA IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 118, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright notes, and Printers' imprint on verso, pp. [3, 4]; Persons of the Play in the Order of Appearance, with Cast of the Original Production on

verso, pp. [5, 6]; chronology (verso blank), pp. [7, 8]; divisional half-title, with stage diagram on verso, pp. [9, 10]; and text, pp. 11–118.

This First Impression was of 4,000 copies, of which 2,500 were bound in cloth and 1,500 in paper; the cloth copies are of plain glazed cloth.

It was reprinted in September, 1922
January, 1923
January, 1924
March, 1925
September, 1926 (19,000 copies).

5 May, 1922

A FAMILY MAN

A FAMILY MAN | IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 116, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright notes, and Printers' imprint on verso, pp. [3, 4]; Characters and Cast of Original Production, with chronology on verso, pp. [5, 6]; divisional half-title, with stage diagram on verso, pp. [7, 8]; and text, pp. 9–116.

This First Impression was of 4,000 copies, of which 1,501 are recorded as having been bound in cloth, and 1,000 in paper; the cloth copies are of plain glazed cloth; the paper copies are a grayish-green in colour, and have the double thin line of the earlier plays.

It was reprinted in January, 1923
March, 1925 (8,000 copies).

26 September, 1922

WINDOWS

WINDOWS | A COMEDY IN THREE ACTS | FOR IDEALISTS AND OTHERS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 100, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright notes, and Printers' imprint on verso, pp. [3, 4]; Persons of the Play and chronology, with Cast of the Original Production on verso, pp. [5, 6]; divisional half-title, with stage diagram on verso, pp. [7, 8]; and text, pp. 9–100.

This First Impression was of 4,000 copies, of which 2,500 are recorded as having been bound in cloth, and 1,000 in paper; the cloth copies are of plain glazed cloth.

It was reprinted in January, 1923
February, 1925 (8,000 copies).

PLAYS : FIFTH SERIES

October, 1922

PLAYS: FIFTH SERIES | A FAMILY MAN | LOYALTIES | WINDOWS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | 3 HENRIETTA ST. COVENT GARDEN

Pp. [viii] + 116 + 118 + 100, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright note, and Printers' imprint on verso, pp.

[iii, iv]; dedication to Thomas Blair Reynolds (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; divisional half-title (verso blank), pp. [1, 2]; Characters and Cast of the Original Production, with chronology on verso, pp. [5, 6]; divisional half-title, with stage diagram on verso, pp. [7, 8]; text of *A Family Man*, pp. 9–116; divisional half-title (verso blank), pp. [1, 2]; Persons of the Play, with Cast of the Original Production on verso, pp. [5, 6]; chronology (verso blank), pp. [7, 8]; divisional half-title, with stage diagram on verso, pp. [9, 10]; text of *Loyalties*, pp. 11–118; divisional half-title (verso blank), pp. [1, 2]; Persons of the Play and chronology, with Cast of the Original Production on verso, pp. [5, 6]; divisional half-title, with stage diagram on verso, pp. [7, 8]; and text of *Windows*, pp. 9–100.

∴ *The title-pages are, as always, missing: the continuous pagination of each play shews the gaps more clearly.*

Issued in grained cloth; five asterisks on back and front cover, Publishers' device blind instead of black.

The first binding was of 1,000 copies.

∴ *There is a* Second State *of this Volume of Plays which, as it bears only internal evidence of being such, is worth description.*

The chief point of difference is that no *date of issue is given on verso of title-page. The form of Printers' imprint also varies slightly. The list of* ' *The Works of John Galsworthy* ' *on general half-title here includes* The Forsyte Saga, *whereas the right issue goes only so far as* To Let. *Further, whereas in the first issue the half-titles to* Loyalties *and* Windows *are* cancels, with versos blank, *in this Second State the half-title of* Loyalties *has the list of* ' *The Works of John Galsworthy* ' *as in the separate issue, and that of* Windows, *though its verso is blank, is not a cancel. The only difference in the bindings is that the First State has the Publishers'* older *device blind on back cover, while the Second has the* newer.

8 April, 1924

THE FOREST

THE FOREST | A DRAMA IN FOUR ACTS | BY | JOHN GALSWORTHY | "YOUR OWN BY TOOTH AND CLAW, MY BOY. | FOREST LAW." | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 124, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with note regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright note, and Printers' imprint on verso, pp. [3, 4]; Persons of the Play, with Cast of the Original Production on verso, pp. [5, 6]; chronology, with stage diagram on verso, pp. [7, 8]; and text, pp. 9–121 (p. [122] blank, after which a blank leaf, pp. [123, 124]).

This First Impression was of 3,000 copies, of which 2,000 are recorded as having been bound in cloth and 1,040 in paper; the cloth copies are of plain glazed cloth. The discrepancy is probably due to there having been so much paper as to run to extra copies.

It was reprinted in November, 1924
December, 1926 (8,000 copies).

THE LITTLE MAN

17 July, 1924

THE LITTLE MAN | A FARCICAL MORALITY | IN THREE SCENES | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 32, Small Square Post 8vo, consisting of: Title-page, with Characters, bibliographical note, and Printer's imprint on verso, pp. [1, 2]; [a slip with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications]; and text, pp. 3–31 (p. [32] blank).

Issued in paper only; price and Publishers' imprint on front cover, no lettering on spine, or Publishers' device.

This First Separate Impression was of 1,000 copies.

13 November, 1924

OLD ENGLISH

[*Adapted from the story* A Stoic *in* Five Tales *(1918).*]

OLD ENGLISH | A PLAY IN THREE ACTS | BY | JOHN GALSWORTHY | LONDON | DUCKWORTH AND CO. | HENRIETTA ST. COVENT GARDEN

Pp. 120, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, and Printers' imprint on verso, pp. [3, 4]; Persons of the Play, with chronology on verso, pp. [5, 6]; divisional half-title, with stage diagram on verso, pp. [7, 8]; and text, pp. 9–118 (after which a blank leaf, pp. [119, 120]).

This First Impression was of 3,000 copies, of which 1,800 are recorded as having been bound in cloth, and 999 or 1,000 in paper; the cloth copies are of a darker cloth.

It was reprinted in March and November, 1925 (7,000 copies).

23 July, 1925

THE SHOW

THE SHOW | A DRAMA IN THREE ACTS | BY | JOHN GALSWORTHY | DUCKWORTH | 3 HENRIETTA STREET, LONDON, W.C.2.

Pp. 108, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other

applications, the only intimation of date of issue, copyright note, and Printers' imprint on verso, pp. [3, 4]; Characters (in Order of Appearance), with Cast on verso, pp. [5, 6]; Scenes (verso blank), pp. [7, 8]; divisional half-title, with stage diagram on verso, pp. [9, 10]; and text, pp. 11–105 (p. [106] blank, after which a blank leaf, pp. [107, 108]).

This First Impression was of 4,000 copies, of which 1,499 are recorded as having been bound in cloth, and 835 in paper; the cloth copies are of a darker cloth.

It was reprinted in November, 1925 (6,000 copies).

PLAYS. SIXTH SERIES

20 August, 1925

PLAYS: SIXTH SERIES | THE FOREST | OLD ENGLISH | THE SHOW | BY | JOHN GALSWORTHY | DUCKWORTH | 3 HENRIETTA STREET, LONDON, W.C.2

Pp. [viii] + 122 + 118 + 108, Small Square Post 8vo, consisting of:
Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright notes, and Printers' imprint on verso, pp. [iii, iv]; dedication to John Drinkwater (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; divisional half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; Persons of the Play, with Cast of the Original Production on verso, pp. [5, 6]; chronology, with stage diagram on verso, pp. [7, 8]; text of *The Forest*, pp. 9–121 (p. [122] blank); divisional half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; Persons of the Play in Order of their Appearance, with chronology on verso, pp. [5, 6]; divisional half-title, with stage diagram on verso, pp. [7, 8]; text of *Old English*, pp. 9–118; divisional half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; Characters (in Order of Appearance), with Cast on verso, pp. [5, 6]; Scenes (verso blank), pp. [7, 8]; divisional half-title, with stage diagram on verso, pp. [9, 10]; and text of *The*

Show, pp. 11–105 (p. [106] blank, after which a blank leaf, pp. [107, 108]).

∴ *The continuous pagination of each play produces the same result as in the Fifth Volume.*

Issued in darker green cloth; six asterisks on spine and front cover, newer Publishers' device on back cover.

The first binding was of 1,000 copies, the second and third were of 500 each.

3 September, 1926
ESCAPE

ESCAPE | AN EPISODIC PLAY | IN A | PROLOGUE AND TWO PARTS | BY | JOHN GALSWORTHY | DUCKWORTH | 3 HENRIETTA STREET, LONDON, W.C.2

Pp. 100, Small Square Post 8vo, consisting of: Half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [1, 2]; title-page, with notes regarding applications respecting amateur performances of John Galsworthy's plays and other applications, the only intimation of date of issue, copyright note, and Printers' imprint on verso, pp. [3, 4]; Characters of the Play, with chronology on verso, pp. [5, 6]; divisional half-title, pp. [7, 8]; and text, pp. 9–100.

This First Impression consisted of 4,000 copies, of which 2,032 are recorded as having been bound in cloth, 1,300 in paper, and 600 as a Theatre Edition.

It was reprinted in October, 1926
March, 1927 (12,000 copies).

Part of the Second Impression was used for the following Theatre Editions:

(1) Hundredth Performance Edition. This has 3 half-tone illustrations: frontispiece, portrait of the Author with facsimile signature; portrait of Leon M. Lion facing 'Characters of the Play'; and one of Nicholas Hannen facing 'Cast of the Original Production'.

It was issued in yellow paper with black lettering on spine as in the ordinary Edition, and, on the front cover, the following in black ink:

With H. M. Harwood and Leon M. Lion's Compliments | Souvenir [*italics*] | of the | one hundredth | performance of | Escape | by | John Galsworthy | Leon M. Lion's | Production | Ambassadors Theatre

A vertical line runs down the front cover parallel with the spine as in the ordinary issue.

(2) Has the same frontispiece; an introduction by Sir W. Joynson-Hicks (4 pp.), a poem by Humbert Wolfe, a different portrait of Leon M. Lion (all between half-title and title-page), and (after the title-page) a different portrait of Nicholas Hannen.

It was issued in red paper, lettered in black on spine and front cover. The front cover reads as follows:

With H. M. Harwood and | Leon M. Lion's Compliments | February 23rd, 1927 [*italics*] | Souvenir | of [*italics*] | Escape | by | John Galsworthy |* with an Introduction by | The Home Secretary | The Rt. Hon. Sir William Joynson-Hicks | Bart., D.L., M.P. | and a Poem by | Humbert Wolfe* [*the passage between asterisks enclosed in double rules forming a rectangle*] | Leon M. Lion's | Production | Ambassadors Theatre

∴ These two Theatre Editions were of 600 copies each.

(b) American Editions

17 June, 1911

THE LITTLE DREAM

THE LITTLE DREAM | AN ALLEGORY IN SIX SCENES | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1911

Pp. [viii] + 40, Small 12mo.,* consisting of: 2 blank leaves, pp. [i–iv]; half-title, with a list of 'Plays by John Galsworthy' on verso, pp. [v, vi]; title-page, with dated copyright note, date of issue, and Printers' device on verso, pp. [vii, viii]; Characters (verso blank), pp. [1, 2]; and text, pp. 3–35 (pp. [36–40] blank).

**The size of the volume is thus denominated by the Publishers, but it is equivalent to the English Cr. 8vo.*

Issued in gray paper boards; gilt lettering on front cover only, and a vertical line blind about 1-inch from spine, uncut edges.

26 September, 1924

REPRESENTATIVE PLAYS

REPRESENTATIVE PLAYS | BY | JOHN GALSWORTHY | WITH AN INTRODUCTION BY | GEORGE P. BAKER | PROFESSOR OF DRAMATIC LITERATURE, HARVARD UNIVERSITY | CHARLES SCRIBNER'S SONS | NEW YORK CHICAGO BOSTON

Pp. xxiv + 472, 12mo., consisting of:
Half-title (verso blank), pp. [i, ii]; title-page, with dated copyright notes, note of origin, and Printers' device on verso, pp. [iii, iv]; introduction, pp. v–xxi (p. [xxii] blank); contents (verso blank), pp. [xxiii, xxiv]; divisional half-title, with

Persons of the Play and chronology on verso, pp. [1], 2; and text, pp. 3–469 (p. [470] blank, after which a blank leaf).

Issued in dark blue lined cloth, paper name and title label on spine. Cut edges.

CONTENTS:

THE SILVER BOX
STRIFE
JUSTICE
THE PIGEON
A BIT O' LOVE
LOYALTIES

THE POETRY

(*a*) ENGLISH
AND
(*b*) AMERICAN
EDITIONS

THE POETRY

(*a*) *English Editions*

17 April, 1912

MOODS, SONGS, & | DOGGERELS BY | JOHN GALSWORTHY | LONDON : WILLIAM HEINEMANN | 1912

Pp. x + 96, Demy 8vo, consisting of: A blank leaf [not included in pagination]; half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; [photogravure reproduction of Lady Scott's Head of the Author, protected by a sheet of tissue-paper, as frontispiece]; title-page (dated copyright note on verso), pp. [iii, iv]; dedication to the Author's wife (verso blank), pp. [v, vi]; Author's acknowledgements (verso blank), pp. vii, [viii]; contents, pp. ix, x; divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–[96] (Printers' imprint on p. [96]).

Issued in blue-green art canvas; paper name and title label on spine, printed in blue. Uncut edges.

CONTENTS:

Moods:

A DREAM
COURAGE
LOVE
ERRANTRY
TIME
ACCEPTATION
THE SEEDS OF LIGHT

I ASK
HIGHLAND SPRING
THE DOWNS
OLD YEAR
THE MOON AT DAWN
SERENITY
NIGHTMARE
ON A SOLDIER'S FUNERAL
LET
RHYME OF THE LAND AND SEA
SLUM CRY
AUTUMN BY THE SEA
MAGPIE
QUESTION
SILVER POINT
DEFLOWERED
THE SOUL
AUTUMN
STREET LAMPS
PERSIA—MORITURA
GAULZERY MOOR
THE MOOR GRAVE
THE PRAYER
DEDICATION

Songs:

DEVON TO ME
A MOOD
COUNTING THE STARS
STRAW IN THE STREET
CUCKOO SONG: DARTMOOR
COUNTRYMAN'S SONG
LAND SONG OF THE WEST COUNTRY
PAST
WHEN LOVE IS YOUNG
WIND
ROSE AND YEW
THE CUP
VILLAGE SLEEP SONG

Doggerels:

DRAKE'S SPIRIT
PLYMOUTH
THE CLIFF CHURCH
PROMENADE
TITTLE-TATTLE
THE ROBIN
TO MY DOG
"THE BIRTH OF VENUS"
TO THE SPIRIT OF OUR TIMES, 1899
THE FLOWERS
HETAIRA
THE DEVON SAGE
RHYME AFTER RAIN
LIFE

This First Edition was of 750 copies.

The book was reprinted in January, 1913.

It is now out of print in this form.

29 August, 1921

THE BELLS OF PEACE

Pp. [4], Demy 8vo, Japanese vellum; text, pp. [1–3], Printers' imprint on p. [4].

Issued in Japanese vellum wrappers. Front wrapper reads:

THE BELLS OF PEACE [*underlined in red*] | BY JOHN GALSWORTHY | W. HEFFER & SONS LTD. | CAMBRIDGE MDCCCCXXI [*the whole enclosed in a thicker red line*]

Other wrappers blank. Sewn with dark red silk thread.

∴ *The poem is dated June,* 1920.

The Edition was of 1,000 copies.

25 November, 1926

VERSES NEW AND OLD

VERSES NEW AND OLD | BY | JOHN GALSWORTHY | [*Publishers' device enclosed in a rectangle*] | LONDON | WILLIAM HEINEMANN LTD. | MCMXXVI

Pp. xii + 60, Cr. 8vo, consisting of:
Half-title (verso blank), pp. [i, ii]; [a photogravure portrait of the Author (protected by a sheet of tissue-paper) as frontispiece]; title-page (Printers' imprint on verso), pp. [iii, iv]; Prefatory Note (verso blank), pp. v, [vi]; contents, pp. vii, viii; a blank leaf, pp. [ix, x]; dedication [poem] (verso blank), pp. xi, [xii]; and text, pp. 1–60.

Issued in royal blue cloth glazed; gilt lettering on spine and front cover. Cut edges. Copies were also bound in dark blue leather; here there are blind lines at the edges of both covers.

CONTENTS:

DEDICATION
COURAGE
ERRANTRY
THE PRAYER
TIME
ACCEPTATION
THE DOWNS
THE SEEDS OF LIGHT
I ASK
HIGHLAND SPRING
OLD YEAR'S NIGHT
THE MOON AT DAWN
SERENITY
NIGHTMARE
LET
RHYME OF THE LAND AND SEA
AUTUMN BY THE SEA

MAGPIE
SILVER POINT
AUTUMN
STREET LAMPS
GAULZERY MOOR
THE MOOR GRAVE
DEVON TO ME!
COUNTING THE STARS
LAND SONG OF THE WEST COUNTRY
VILLAGE SLEEP SONG
WEMBURY CHURCH
A MOOD
STRAW IN THE STREET
PAST
WIND
ROSE AND YEW
PROMENADE
TO MY DOG
"THE BIRTH OF VENUS"
REMINDER
VALLEY OF THE SHADOW
BREATH OF MAN
PICARDY
YOUTH'S OWN
MERLE
THE FRANCE FLOWER
UNKNOWN
THE BELLS OF PEACE
DESERT SONG
SAN YSIDRO
AT SUNSET
DREAM HOUSE
MOUNTAIN AIR
TO BEAUTY

This First Edition was of 5,800 copies.

∴ *The first* 2,600 *copies had a head-and-shoulder portrait as frontispiece; after this, the three-quarter-length portrait already on the dust-jacket was used also as a frontispiece instead of the earlier one.*

(b) American Editions

23 March, 1912

MOODS, SONGS, AND DOGGERELS

MOODS, SONGS, AND | DOGGERELS | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1912

Pp. [ii] + xii + 114, 12mo., consisting of: A blank leaf [not included in pagination]; half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with copyright note, month and year of issue, and Printers' device on verso, pp. [iii, iv]; dedication to the Author's Wife (verso blank), pp. [v, vi]; acknowledgments to Editors (verso blank), pp. [vii, viii]; contents, pp. ix–xi (p. [xii] blank); divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–111 (pp. [112–114] blank).

Issued in light brown buckram, lettering on spine and, enclosed in a rectangular border, on front cover, all gilt. T.e.g., fore edges uncut, lower edges rough-trimmed.

∴ *The contents are, of course, identical with those of the English Edition, q.v.*

25 February, 1919

FIVE POEMS | BY JOHN GALSWORTHY | PRINTED FOR JOHN AND ADA GALSWORTHY | BY BLANCHE AND ALFRED KNOPF | NEW YORK 25 FEBRUARY 1919

Pp. [8], large Demy 8vo, consisting of:
Title-page, with extract from Lowell Commemoration Address on verso, pp. [1, 2], and text, pp. [3–8].

There is a photograph by Hoppé as frontispiece.

Issued in sky-blue paper wrappers sprayed with gold and doubled over to form end papers, paper label on front cover; uncut edges.

CONTENTS:

VALLEY OF THE SHADOW
ERRANTRY
THE PRAYER
TO MY DOG
WIND

The Edition was of 10 copies, privately printed and held.

THE ESSAYS

(*a*) ENGLISH
AND
(*b*) AMERICAN
EDITION

THE ESSAYS

(*a*) *English Editions*

12 October, 1916

A SHEAF

A SHEAF [*red ink*] | BY | JOHN GALSWORTHY | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN [*red ink*]

Pp. [ii] + x + 308, Cr. 8vo, consisting of: A blank leaf [not included in pagination]; half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with the only intimation of date of issue on verso, pp. [iii, iv]; dedication to William Archer (verso blank), pp. [v, vi]; Author's note (dated August, 1916) (verso blank), pp. [vii, viii]; contents, pp. [ix], x; divisional half-title (verso blank), pp. [1, 2]; and text, pp. [3]–308 (Printers' imprint on p. 308).

First Binding: Issued in dark brown paper boards; lettering and small ornament on spine and front cover, all gilt, Publisher's device blind in centre of back cover. Top edges brown, others cut.

Second Binding: As above, except that top edges are white and fore-edges rough-trimmed.

CONTENTS:

MUCH CRY—LITTLE WOOL
ON THE TREATMENT OF ANIMALS
CONCERNING LAWS
ON PRISONS AND PUNISHMENT
ON THE POSITION OF WOMEN

ON SOCIAL UNREST
ON PEACE

THE WAR

VALLEY OF THE SHADOW
CREDO
FRANCE
REVEILLE
FIRST THOUGHTS ON THIS WAR
THE HOPE OF LASTING PEACE
DIAGNOSIS OF THE ENGLISHMAN
OUR LITERATURE AND THE WAR
ART AND THE WAR
TRE CIME DI LAVAREDO
SECOND THOUGHTS ON THIS WAR
TOTALLY DISABLED
CARTOON
HARVEST

AND—AFTER?

PRELUDE
FREEDOM AND PRIVILEGE
THE NATION AND TRAINING
HEALTH, HUMANITY, AND PROCEDURE
A LAST WORD
THE ISLANDS OF THE BLESSED

This First Edition was of 2,000 copies;

First Binding, 1,250
Second Binding, 750

∵ *Out of these* 60 *copies were bound in cloth for Boots' Library.*

∵ The book was never reprinted.

23 January, 1919

ANOTHER SHEAF

ANOTHER SHEAF [*red ink*] | BY | JOHN GALSWORTHY | [*Publisher's device*] | LONDON | WILLIAM HEINEMANN [*red ink*]

Pp. [viii] + 262 + [2], Cr. 8vo, consisting of: Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with the only intimation of date of issue on verso, pp. [iii, iv]; dedication to Morley Roberts (verso blank), pp. [v, vi]; contents (verso blank), pp. [vii, viii]; text, pp. [1]–262 (Printers' imprint on p. 262); and extracts from reviews of 'The Works of John Galsworthy' (pp. [2]).

Issued uniformly with *A Sheaf*, except that the lower edges are uncut.

CONTENTS:

THE ROAD
THE SACRED WORK
BALANCE SHEET OF THE SOLDIER WORKMAN
THE JEWEL FUND
IMPRESSIONS OF FRANCE, 1916–17
ENGLISHMAN AND RUSSIAN
AMERICAN AND BRITON
THE DRAMA IN ENGLAND AND AMERICA
SPECULATIONS
THE LAND, 1917
THE LAND, 1918
GROTESQUES

This First Edition was of 2,000 copies.

∴ *250 copies were bound in olive green cloth for the use of Lending Libraries; they are similar in every detail save this.*

The book was reprinted in January, 1919.

25 November, 1919

ADDRESSES IN AMERICA

ADDRESSES IN AMERICA | 1919 | BY | JOHN GALSWORTHY | [*Publishers' device*] | LONDON | WILLIAM HEINEMANN | 1919

Pp. [xii] + 116, Cr. 8vo, consisting of: A blank leaf, pp. [i, ii]; a blank page, with a list of Works 'By the same Author' on verso, pp. [iii, iv]; half-title (verso blank), pp. [v, vi]; [a portrait of the Author, with facsimile signature, (protected by a sheet of tissue-paper) as frontispiece]; title-page, with copyright note and American Printers' imprint on verso, pp. [vii, viii]; contents (verso blank), pp. [ix, x]; divisional half-title (verso blank), pp. [xi, xii]; and text, pp. 1–109 (p. [110] blank, after which 3 blank leaves, pp. [111–116]).

Issued uniformly with *A Sheaf*.

CONTENTS:

AT THE LOWELL CENTENARY
AMERICAN AND BRITON
FROM A SPEECH AT THE LOTUS CLUB, NEW YORK
FROM A SPEECH TO THE SOCIETY OF ARTS AND SOCIETIES, NEW YORK
ADDRESS AT COLUMBIA UNIVERSITY
TO THE LEAGUE OF POLITICAL EDUCATION, NEW YORK
TALKING AT LARGE

This First Edition was of 1,050 copies.

The book was never reprinted.

20 October, 1927

CASTLES IN SPAIN

CASTLES IN SPAIN | & | OTHER SCREEDS | BY | JOHN GALSWORTHY | [*Publishers' device*] | LONDON | WILLIAM HEINEMANN, LTD | 1927

Pp. viii + 192, F'cap 8vo, consisting of: Half-title, with a list of Works 'By the same Author' on verso, pp. [i, ii]; title-page, with Printers'

imprint on verso, pp. [iii, iv]; dedication to Rosalie Neish (verso blank), pp. [v, vi]; contents (verso blank), pp. vii, [viii]; and text, pp. 1–190 (p. [191] blank, Printers' imprint (repeated), below device, on p. [192]).

Issued in brown glazed cloth; lettering, enclosed in scolloped lines, on spine, and device of a young faun riding a goat on front cover, all gilt, Publishers' device blind in lower right corner of back cover. Top edges brown, all cut.

∵ This cover was designed by Percy Smith for the *Windmill Library*, of which this is a volume.

CONTENTS:

CASTLES IN SPAIN. AN ADDRESS: 1920
WHERE WE STAND: 1920
INTERNATIONAL THOUGHT: 1923
ON EXPRESSION. AN ADDRESS: 1924
REMINISCENCES OF CONRAD: 1924
TIME, TIDES, AND TASTES: 1925
FOREWORD TO "GREEN MANSIONS": 1915
A NOTE ON SENTIMENT: 1922
PREFACE TO CONRAD'S PLAYS: 1924
BURNING LEAVES: 1921
AFTER SEEING A PLAY: 1903
SIX NOVELISTS IN PROFILE. AN ADDRESS: 1924
'BOOKS AS AMBASSADORS': 1924
FAITH OF A NOVELIST: 1926

This First Impression was of 6,350 copies.

∵ The book was reprinted in February, 1928.

(*b*) *American Editions*

NOTE

The remarks as to binding of the novels apply also to these two volumes.

30 September, 1916

A SHEAF

A SHEAF | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1916

Pp. [ii] + xii + 394, 12mo., consisting of:

A blank page, with a list of Works 'By the same Author' on verso, [not included in pagination]; half-title (verso blank), pp. [i, ii]; title-page, with dated copyright note, date of issue, and Printers' device on verso, pp. [iii, iv]; dedication to William Archer (verso blank), pp. [v, vi]; Author's note, pp. vii, viii; Contents, pp. ix–xi (p. [xii] blank); divisional half-title (verso blank), pp. [1, 2]; and text, pp. 3–393 (p. [394] blank).

Cut edges.

15 August, 1919

ADDRESSES IN AMERICA, 1919

ADDRESSES IN AMERICA | 1919 | BY | JOHN GALSWORTHY | NEW YORK | CHARLES SCRIBNER'S SONS | 1919

Pp. [iv + viii] + 116, 12mo., consisting of:

A blank leaf, and a blank page, with a list of Works 'By the same Author' on verso [not included in

pagination]; half-title (verso blank), pp. [i, ii]; [photograph of the Author, with facsimile signature, protected by a sheet of tissue-paper, as frontispiece]; title-page, with dated copyright note, date of issue, and Printers' device on verso, pp. [iii, iv]; contents (verso blank), pp. [v, vi]; divisional half-title (verso blank), pp. [vii, viii]; and text, pp. 1–109 (pp. [110–116] blank).

Fore edges rough-trimmed, others cut.

THE PAMPHLETS

THE PAMPHLETS

NOTE:

I have been unable, in the case of many of these pamphlets, to get information as to dates of issue and sizes of Editions, as in most cases they are out of print and were published too long ago for any records concerning them to be still in existence.

They have all cut edges, and where there are wrappers, these are cut flush.

June, 1909

A JUSTIFICATION OF THE CENSORSHIP OF PLAYS

A JUSTIFICATION | OF THE | CENSORSHIP OF PLAYS | *(TOGETHER WITH A DEMAND FOR THE | EXTENSION OF THE PRINCIPLE OF THAT | OFFICE TO OTHER BRANCHES OF THE | PUBLIC SERVICE).* [*all between asterisks in italics*] | [*double line*] | LONDON: | WM. HEINEMANN, 21, BEDFORD STREET, W.C. | 1909.

Pp. 32, Demy 8vo, consisting of:
Title-page, with Prefatory Note on verso, pp. [1, 2], and text, pp. [3]–32 (Printers' imprint on p. 32).

Issued in blue-green paper wrappers. These are blank except the outer front wrapper, which reads:

A JUSTIFICATION | OF THE | CENSORSHIP OF PLAYS | *(TOGETHER WITH A DEMAND FOR THE | EXTENSION

OF THE PRINCIPLES OF THAT | OFFICE TO OTHER BRANCHES OF THE | PUBLIC SERVICE.)* [*all between asterisks underlined*] | WITH A PREFATORY NOTE BY [*italics*] | JOHN GALSWORTHY. | [*double line*] | LONDON: | WM. HEINEMANN, 21, BEDFORD STREET, W.C. | 1909. [*the whole enclosed in a slightly ornamental border*] | Price sixpence.

The Edition was of 5,000 copies.

1910

THE SPIRIT OF PUNISHMENT

Pp. 8, Cr. 8vo, issued in stiff dark-gray paper wrappers. The front cover reads:

THE SPIRIT | OF | PUNISHMENT | BY | JOHN GALSWORTHY [*all this enclosed in a thick line*] | *(REVISED AND REPRINTED FROM THE | "DAILY CHRONICLE."* [*all between asterisks in italics*] | LONDON: | THE HUMANITARIAN LEAGUE | 53, CHANCERY LANE, W.C. | 1910 [*the whole enclosed in a very thin line*]

Text, pp. 1–7 (Printers' imprint on p. [8]).

The 'Aims and Objects of the Humanitarian League' are given on inner back wrapper; inner front and outer back wrappers blank.

Also issued in the following form:

Prison Reform League Leaflet No. 8 (Revised and reprinted from the "Daily Chronicle")

Pp. [ii] + 10, Cr. 8vo, consisting of:
Title-page (verso blank), pp. [i, ii]; text, pp. [1]–7 (Printers' imprint on p. [8]); and objects and programme of the P.R.L., p. [9] (p. [10] blank).

Stitched; no wrappers.

1912

FOR LOVE OF BEASTS

1. Pp. 20, Demy 8vo, issued in saxe-blue paper wrappers. The front cover reads:

THE "A.F." PAMPHLET SERIES [*underlined*] | FOR LOVE OF BEASTS | BY | JOHN GALSWORTHY | REPRINTED FROM THE "PALL MALL GAZETTE" BY KIND PERMISSION OF THE EDITOR. [*italics*] | ANIMALS' FRIEND SOCIETY | YORK HOUSE, PORTUGAL STREET | KINGSWAY, LONDON | 1912 | PRICE TWOPENCE, POST FREE [*underlined*]

On the inner front and on the back wrapper are lists of various pamphlets, leaflets, books, and pictures issued by the Society.

2. Pp. 20, Demy 8vo, issued in salmon-pink paper wrappers. The front cover reads:

FOR LOVE OF BEASTS | BY | JOHN GALSWORTHY | REPRINTED FROM THE "PALL MALL GAZETTE" BY KIND PERMISSION OF THE EDITOR. [*italics*] | LONDON : | THE ROYAL SOCIETY FOR THE PROTECTION OF BIRDS, | 23, QUEEN ANNE'S GATE, S.W.

∴ *No date of publication is mentioned in this issue.*

On the inner wrappers is a list of leaflets published by the Society, and on the outer back wrapper a description of various grades of membership of the Society.

This Edition was of 5,000 copies.

In both cases the collation is the same:

Text, pp. [1]–20. The sheets appear to be identical.

∴ *The R.S.P.C.A. was also concerned in the publication, though the Compiler has never seen or heard of a copy bearing their imprint.*

∴ See also *The Pall Mall Gazette* and *A Sheaf.*

1913

THE SLAUGHTER OF ANIMALS FOR FOOD

Pp. 24, Demy 8vo, consisting of:
Introduction, p. 1; text, pp. 2–17; and criticisms, etc., pp. 18–24.

Issued in white paper wrappers. The front cover reads:

THE SLAUGHTER OF | ANIMALS FOR FOOD. | BY | JOHN GALSWORTHY, | AUTHOR OF "STRIFE," "JUSTICE," "THE MAN OF PROPERTY," ETC. | [*double red line*] | REPRINTED BY SPECIAL PERMISSION OF | THE AUTHOR, AND OF THE EDITOR, OF THE "DAILY MAIL." | [*double red line*] | ISSUED BY THE | ROYAL SOCIETY FOR THE | PREVENTION OF CRUELTY | TO ANIMALS. | 105, JERMYN STREET, LONDON, S.W. | AND THE | COUNCIL OF JUSTICE | TO ANIMALS, | 12, OLD BURLINGTON STREET. LONDON, W. [*All this enclosed in a double red line, with small ornaments at corners*] | PRICE ONE PENNY.

Printers' imprint on inner back wrapper; inner front and outer back wrapper blank.

1913

TREATMENT OF ANIMALS

TREATMENT OF ANIMALS | BEING A SPEECH DELIVERED AT THE | KENSINGTON TOWN HALL ON | DECEMBER 15, 1913, AT A MEETING CALLED | TO PROTEST AGAINST CRUELTIES TO | PERFORMING ANIMALS | BY | JOHN GALSWORTHY | ANIMALS' FRIEND SOCIETY | YORK HOUSE, PORTUGAL STREET, | LONDON, W.C.

Pp. 8, Demy 8vo, consisting of:
Title-page (verso blank), pp. [1, 2]; and text, pp. 3–8.

Issued in pinkish-brown paper wrappers. Front wrapper reads as title-page, except that it has 'A.F. Pamphlet Series' [*underlined*] in top left corner, and 'Price Twopence, post free' [*italics, underlined*] in bottom right corner.

On the inner front and on the back wrapper are lists of pamphlets and leaflets issued by the Society.

Christmas, 1916

"YOUR CHRISTMAS DINNER IS SERVED!"

A Leaflet of pp. 2 on pink paper. Printers' imprint on verso. Issued by the National Committee for Relief in Belgium.

∵ *No date of issue is mentioned.*

15 January, 1918

THE LAND

[*Drawing of Labourer digging*] | THE LAND | A PLEA BY | JOHN GALSWORTHY | LONDON | GEORGE ALLEN & UNWIN LTD. | RUSKIN HOUSE, 40, MUSEUM STREET, W.C.1 | SIXPENCE NET [*italics*]

Pp. 24, Demy 8vo, consisting of:
Title-page, with Publishers' device on verso, pp. [1, 2]; and text, pp. 3–23 (Printers' imprint on p. [24]).

This ordinary Edition was of 2,000 copies.

Limited Edition

A Limited Edition on hand-made paper was also issued. The collation is identical save for its uncut edges.

This Limited Edition was of 35 numbered copies.

1918

THE CHILDREN'S JEWEL FUND

THE CHILDREN'S JEWEL FUND | THE ADDRESS BY | JOHN GALSWORTHY | AT 10 DOWNING STREET, S.W.1 | 29 MAY, 1918

Pp. 4, Demy 8vo.

31 October, 1923

INTERNATIONAL THOUGHT

Pp. 8, Demy 8vo, issued in gray paper wrappers.

The front cover reads:
INTERNATIONAL THOUGHT | BY | JOHN GALSWORTHY | CAMBRIDGE | W. HEFFER & SONS LTD. | 1923 | *ALL PROFIT FROM THE SALE OF THIS PAMPHLET WILL BE GIVEN TO | THE LEAGUE OF NATIONS UNION—J.G.* [*all between asterisks in italics, and the whole enclosed in a triple line*]

Printers' imprint on p. 8. 'Price Sixpence net' on inner front wrapper; the back wrapper is blank.

The Edition was of 2,000 copies.

∵ This was reprinted as Foreword to *The Meaning of Rotary* [1927,] *q.v.* under *Books with Forewords*. See also *The Times* and *Castles in Spain*.

July, 1924

ON EXPRESSION

THE ENGLISH ASSOCIATION | PAMPHLET NO. 59 | ON EXPRESSION | BY | JOHN GALSWORTHY | PRESIDENT, 1924 | JULY, 1924

Pp. 20, Large Demy 8vo, consisting of: Title-page (verso blank), pp. [1, 2]; and text, pp. [3]–18 (after which a blank leaf, pp. [19, 20]).

Issued in gray paper wrappers; front wrapper reads as title-page; on the others are lists of publications of the Society (Printers' imprint on outer back wrapper).

7 July, 1924

MEMORABLE DAYS

JOHN GALSWORTHY | [*Printers' ornament*] | MEMORABLE DAYS | LONDON | PRIVATELY PRINTED | AT THE CURWEN PRESS | 1924

Pp. 16, Large F'cap 8vo, consisting of: A blank page, with *justification du tirage* and number of each copy on verso, pp. [1, 2]; half-title (verso blank), pp. [3, 4]; title-page (verso blank), pp. [5, 6]; and text, pp. 7–15 (p. [16] blank).

Issued in white paper boards; black lettering surrounded by a broad green floral border on front cover. Cut edges.

The Edition was of 60 copies.

29 September, 1925

IS ENGLAND DONE?

IS ENGLAND DONE? | BY | JOHN GALSWORTHY. | [*ornament*] | PRIVATELY PRINTED FOR H. V. MARROT, SEPTEMBER, 1925.

Pp. 16, Large Cr. 8vo., consisting of: Outer heading (verso blank), pp. [1, 2]; half-title, with *justification du tirage*[1] on verso, pp. [3, 4]; title-page, with bibliographical note[2] on verso, pp. [5, 6]; and text, pp. [7]–13 (Printers' imprint on p. [14], after which a blank leaf, pp. [15, 16]).

[1] We Certify that Twenty Copies, and no more, of IS ENGLAND DONE? were printed by us this day on Whatman paper; of which this is No.....

COMBRIDGES, Church Road, Hove.
September 29th, 1925.

[2] Note:
IS ENGLAND DONE? appeared in the SUNDAY TIMES of September 27th, 1925.

∴ *The title was the Editor's work, not John Galsworthy's.*

7 December, 1927

THE WAY TO PREPARE PEACE

THE WAY TO | PREPARE PEACE | BY | JOHN GALSWORTHY | [*Line*] | REPRINTED FROM "THE | DAILY MIRROR" BY | THE WHITEFRIARS PRESS | FOR | H. V. MARROT | DECEMBER 7th [*italics*], 1927 [*the whole enclosed in a decorative border*]

Pp. 12, Large Cr. 8vo, consisting of: Title, with bibliographical note, *justification du tirage*,* number of each copy, and note of origin on verso, pp. [1, 2], and text, pp. 3–9 (pp. [10–12] blank).

* THE WAY TO PREPARE PEACE appeared in "THE DAILY MIRROR" on December 7th, 1927. On the same day 20 copies of this Reprint, and no more, were set up and printed off at the Whitefriars Press, Tonbridge, England.

H. V. M.

THE WHITEFRIARS PRESS, LTD. hereby certify that 20 copies were printed at their works at Tonbridge on December 7th, 1927.

HORSES IN MINES

A leaflet of 4 pp., on yellow paper, Demy 8vo, issued by the Animals' Friend Society.

Heading:

HORSES IN MINES. | BY JOHN GALSWORTHY.| REPRINTED FROM THE TIMES. [*italics*]

'Please Pass on.' [*underlined*] in top left corner of p. 1.

∵ *No date of issue is mentioned.*

GENTLES, LET US REST

Pp. 16, Cr. 8vo, issued in white paper wrappers. The front wrapper reads:

"GENTLES, LET US REST" | REPRINTED FROM "THE NATION" | BY | JOHN GALSWORTHY | PUBLISHED BY | THE NATIONAL UNION OF WOMEN'S | SUFFRAGE SOCIETIES, | PARLIAMENT CHAMBERS, | 14, GREAT SMITH ST., | WESTMINSTER, S.W. [*All in red ink*]

2 broad green diagonal bands across page near top right and lower left corners.

In top right corner 'No. 56' and in lower left corner 'Price 1d.' The inner front wrapper and back wrapper are blank.

Printers' imprint on p. 16.

∵ *No date of issue is mentioned.*

∵ See also *The Nation* and *A Sheaf.*

∵ 'Pitiful' (*a poem*) *is said to have been reprinted from* The Nation *as a pamphlet by the Birmingham branch of* Our Dumb Friends' League.

THE MANATON EDITION OF
THE COLLECTED WORKS

(*a*) ENGLISH

AND

(*b*) AMERICAN

AND

THE VARIOUS CHEAP AND UNIFORM EDITIONS

(i) ENGLISH

AND

(ii) CONTINENTAL

THE MANATON EDITION

(*a*) *English*

1923–4

This is the Collected Edition de Luxe of Mr. Galsworthy's Works. It consists of 21 volumes printed from the American plates on specially watermarked rag paper. The title-pages are printed in blue and black ink, with a vignette of a cypress tree and crescent moon in blue. Each volume has a photogravure frontispiece, consisting either of a painting or drawing by R. H. Sauter or of a page of Mr. Galsworthy's MS. The first volume is signed by the Author. There are 16 prefaces specially written for the Edition.

The volumes are Demy 8vo, bound in white parchment; lettering and monogram on spine and vignette as on title-pages on front cover all gilt, with a blue line (vertical) about 1 inch from spine on front cover. Uncut edges. White end-papers decorated in blue with the cypress vignette, 'J. G.' and 'W. H.' monograms, and Heinemann's windmill device.

As a certain amount of rearrangement was done in the course of preparing this edition, it seems worth while to give the Contents.

CONTENTS:

The First thirteen volumes run with only a single alteration, thus:

Vol. I. THE FORSYTE SAGA,
Vol. I.—THE MAN OF PROPERTY

„ II. THE FORSYTE SAGA,
Vol. II.—INDIAN SUMMER OF A FORSYTE and IN CHANCERY

„ III. THE FORSYTE SAGA,
Vol. III.—AWAKENING and TO LET

„ IV. VILLA RUBEIN, AND OTHER STORIES:
VILLA RUBEIN
A MAN OF DEVON
A KNIGHT
SALVATION OF A FORSYTE
THE SILENCE

„ V. THE ISLAND PHARISEES

„ VI. THE COUNTRY HOUSE

„ VII. FRATERNITY

„ VIII. THE PATRICIAN

„ IX. THE FREELANDS

„ X. THE DARK FLOWER

„ XI. BEYOND

„ XII. SAINT'S PROGRESS

„ XIII. FIVE TALES:
THE FIRST AND THE LAST
A STOIC
THE APPLE TREE
THE JURYMAN
A FEUD*

*Indian Summer of a Forsyte *having taken its place in* The Forsyte Saga, A Feud *is now taken from* Captures (1923) *to fill the gap.*

The next four volumes have arisen from the breaking up and rearrangement of no less than ten previous books, together with the addition of a little uncollected work:

A COMMENTARY
A MOTLEY
THE INN OF TRANQUILLITY
MOODS, SONGS AND DOGGERELS
THE LITTLE MAN
A SHEAF
ANOTHER SHEAF
THE BURNING SPEAR
TATTERDEMALION
CAPTURES

Their contents are as follows:

VOL. XIV. QUALITY AND OTHER STORIES:

The Inn of Tranquillity:	QUALITY
	THE BLACK GODMOTHER
A Motley: . . .	A FISHER OF MEN
	THE PRISONER
	COURAGE
	THE PACK
	COMPENSATION
	A MILLER OF DEE
	THE NEIGHBOURS
	A REVERSION TO TYPE
	A WOMAN
	THE CONSUMMATION
	THE CHOICE
	THE JAPANESE QUINCE
	ONCE MORE

The Little Man: . .	A SIMPLE TALE ULTIMA THULE
Tatterdemalion: . .	THE GREY ANGEL DEFEAT THE BRIGHT SIDE " CAFARD " THE RECRUIT PEACE MEETING " THE DOG IT WAS THAT DIED " THE MOTHER STONE SPINDLEBERRIES EXPECTATIONS MANNA A STRANGE THING TWO LOOKS THE NIGHTMARE CHILD
Captures: . . .	TIMBER A HEDONIST THE MAN WHO KEPT HIS FORM SANTA LUCIA BLACKMAIL STROKE OF LIGHTNING THE BROKEN BOOT VIRTUE CONSCIENCE SALTA PRO NOBIS A LONG-AGO AFFAIR ACME LATE—299 HAD A HORSE

Vol. XV. THE INN OF TRANQUILLITY AND OTHER IMPRESSIONS AND POEMS:

Prose:

The Inn of Tranquillity:
- THE INN OF TRANQUILLITY
- MAGPIE OVER THE HILL
- SHEEP-SHEARING
- EVOLUTION
- RIDING IN MIST
- THE PROCESSION
- A CHRISTIAN
- WIND IN THE ROCKS
- MY DISTANT RELATIVE
- THE GRAND JURY—IN TWO PANELS AND A FRAME
- GONE
- THRESHING
- THAT OLD-TIME PLACE
- ROMANCE—THREE GLEAMS
- FELICITY

A Motley:
- THE MEETING
- JOY OF LIFE
- BEL COLORE
- A PILGRIMAGE
- THE KINGS
- THE WORKERS
- A PARTING
- A BEAST OF BURDEN
- THE LIME TREE
- THE RUNAGATES
- FOR EVER
- DELIGHT

Tatterdemalion:
- FLOTSAM AND JETSAM
- THE MUFFLED SHIP
- "A GREEN HILL FAR AWAY"
- FAIRYLAND
- BUTTERCUP NIGHT

The Little Man:
- HATHOR: A MEMORY

A Motley: . . . A PORTRAIT

The Inn of Tranquillity: MEMORIES

Verse:
Moods, Songs and Doggerels, with seven poems omitted, and the following added:

A Sheaf: . . . VALLEY OF THE SHADOW

WONDER
BREATH OF MAN
PICARDY
YOUTH'S OWN
MERLE
THE FRANCE FLOWER
THE BELLS OF PEACE
UNKNOWN
PITIFUL
DESERT SONG
LOST!
AT SUNSET
TO BEAUTY

First Issue in Book Form.

Vol. XVI. THE BURNING SPEAR AND OTHER SATIRES:

THE BURNING SPEAR

A Sheaf: . . . REVERIE OF A SPORTSMAN
PASSING

A Motley: . . . APOTHEOSIS

The Little Man: . . THE VOICE OF—!
ABRACADABRA
STUDIES OF EXTRAVAGANCE

Another Sheaf: . . GROTESQUES

Vol. XVII. A COMMENTARY AND OTHER ESSAYS:

A COMMENTARY

The Inn of Tranquillity: CONCERNING LETTERS

A Sheaf: . . .	FOR LOVE OF BEASTS* THE SPIRIT OF PUNISHMENT* "GENTLES, LET US REST!"* CONCERNING THE WAR
Another Sheaf: . .	AMERICAN AND BRITON SPECULATIONS IMPRESSIONS OF FRANCE
Castles in Spain: . .	CASTLES IN SPAIN (*First Issue in Book Form*)

* *These three pieces were first published separately in Pamphlet form;* *See under* Pamphlets.

Vol. XVIII. PLAYS, Vol. I :

THE SILVER BOX
JOY
STRIFE
THE ELDEST SON

Vol. XIX. PLAYS, Vol. II :

JUSTICE
THE LITTLE DREAM
(*Revised Acting Edition*)

THE PIGEON
THE FUGITIVE

Vol. XX. PLAYS, Vol. III :

THE MOB
A BIT O' LOVE
THE FOUNDATIONS
THE SKIN GAME

Vol. XXI. PLAYS, Vol. IV :

A FAMILY MAN
LOYALTIES
WINDOWS
SIX SHORT PLAYS

The Edition was limited to 530 numbered sets, of which 500 were for sale in the United Kingdom and 30 for presentation.

∴ *There is in the Compiler's possession a curious volume, bound in wrappers, with end-papers of the same rag paper as that from which the Edition is printed, consisting of the Prefaces up to and including that of* 'Saint's Progress.' *Though numbered in Roman figures as they would be in their actual volumes, they have evidently been printed off together on the same sheets, and are not merely separate pulls bound up together. Presumably they are proofs, and for the American Edition, since there is no evidence of anything of the kind having been produced during the preparation of the English Manaton Edition.*

∴ The dates of Publications are as follows:

Vols. I and II	26 September, 1923
Vols. III and IV	23 October, 1923
Vols. V and VI	20 November, 1923
Vols. VII and VIII	29 January, 1924
Vols. IX and X	26 February, 1924
Vols. XI and XII	18 March, 1924
Vols. XIII and XIV	28 April, 1924
Vols. XV and XVI	30 May, 1924
Vols. XVII and XVIII	24 June, 1924
Vols. XIX, XX and XXI	25 September, 1924

(*b*) *American*

This appeared some time before the English Edition (printed with moulds taken therefrom) was ready.

It began to appear in 1922, while the English only started at the end of September, 1923.

It was issued in half dark green cloth, boards of gray-green paper; paper name and title label on spine; uncut. Each volume had a cardboard wrapper and slip-case to protect it.

The only difference between the two editions, other than binding and monograms on end-papers, was in the frontispieces to Vols. I and IV: *The Man of Property* and *Villa Rubein*. In Vol. I the American Edition has a frontispiece taken from a photograph of the Author by Hoppé, with facsimile signature; in the English Edition, R. H. Sauter's portrait in oils is reproduced. In Vol. IV the American Edition reproduces a photograph of the Author as a baby of about three, below which, in facsimile of his writing: '*Portrait of the Writer as a Young Man.*' In the English Edition this was replaced by R. H. Sauter's drawing of Grove Lodge, Hampstead.

VARIOUS CHEAP AND UNIFORM EDITIONS

(*a*) *English*

1*s.* *and* 2*s.* *EDITION*

The Cheap Edition was originally issued in grained red cloth with gilt lettering, and an intricate design of stems and foliage on front cover. *The Country House* was the first volume to be issued in this form, and in those pre-war days the price was 1s.

The following volumes were issued in this form:

THE COUNTRY HOUSE	26 September, 1911
THE MAN OF PROPERTY	29 April, 1915
THE ISLAND PHARISEES	13 April, 1916 (although it bears the date 1915).
THE DARK FLOWER	10 July, 1916

After *The Dark Flower* the binding changed, owing to war-scarcity, with *Fraternity* (18 September, 1917). It now consisted of red, semi-glazed cloth, with the lettering and cover ornaments in black.

The following volumes were issued in this form:

THE PATRICIAN	21 August, 1919
THE FIRST AND THE LAST: A STOIC	30 September, 1920

With *Saints' Progress* (19 July, 1923) came the third and present style of binding, described below.

Beyond is the only volume in this series of bibliographical importance. It, however, demands the collector's attention as the first revised edition of the book. The alterations are far from negligible, as may be gathered from the Author's note:

> *This narrative, written too hastily in wartime, has been drastically revised*

and from the fact that the present version is only about two-thirds as long as the original.

A detailed collation is therefore appended:

26 July, 1923

BEYOND

(*Revised Version*)

BEYOND | A NARRATIVE | BY | JOHN GALSWORTHY | "CHE FARO SENZA—!" | [*Publishers' device enclosed in a rectangle*] | LONDON | WILLIAM HEINEMANN LTD.

Pp. 318, Small Cr. 8vo, consisting of: Half-title, with a list of 'Heinemann's Cheaper Novels' on verso, pp. [1, 2]; title-page, with bibliographical note, including the only intimation of date of issue, Printers' imprint, and copyright note on verso, pp. [3, 4]; dedication to Thomas Hardy, with Author's note on verso, pp. [5, 6]; divisional half-title (verso blank), pp. [7, 8]; and text, pp. 9–318.

Issued in red cloth; lettering with rules on spine and, enclosed in a thin rectangular ruled border, on front cover, Publishers' device in lower right corner of back cover, all black. Cut edges.

UNIFORM (5s.) EDITION

This Edition was inaugurated on 21 April, 1921 with *The Man of Property* and *The Country House*. In most cases the volumes are printed from the plates of the original editions. The only volume of any bibliographical interest is the following, which is new in title and choice of contents only. It may therefore be given as a sample collation:

20 November, 1924

ABRACADABRA

THE WORKS OF JOHN GALSWORTHY | [*Line*] | ABRACADABRA [*red ink*] | & | OTHER SATIRES | 19 [*Publishers' device*] 24 | [*Line*] LONDON : WILLIAM HEINEMANN LTD.

Pp. [ii] + vi + 224, F'cap 8vo, consisting of: A blank leaf [not included in pagination]; half-title, with a list of 'The Works of John Galsworthy' on verso, pp. [i, ii]; title-page (note of origin on verso), pp. [iii, iv]; contents (verso blank), pp. v, [vi]; and text, pp. 1–224 (Printers' imprint at bottom of p. 224).

Issued in the uniform binding of the series: red cloth or leather; gilt lettering, ornaments, and head-and-tail band on spine, gilt and blind monogram in centre and blind line along edges of front cover, Publishers' device blind in lower right corner of back cover. Cut edges.

3*s.* 6*d.* *EDITION*

This Edition was inaugurated in 1926 with *The White Monkey*. This was issued in rough green cloth with black lettering: the standard binding, however, now is of smooth red cloth with gilt lettering and top edges red. In many cases the prefaces from the Manaton Edition are included, and the sheets used have occasionally been those of the original 6s. and 7s. 6d. Editions (though these would rarely, if ever, be of the First Impression).

GROVE EDITION

The Grove Edition is the most recent of the various forms in which Mr. Galsworthy's work is offered to the public.

It is issued in green cloth slightly glazed; lettering (enclosed in scalloped line on spine) and ornaments on spine and front cover, all gilt. Top edges green, all cut. End-papers patterned in green.

There are also copies in dark-blue leather, with gilt tops.

(*b*) *Continental*

TAUCHNITZ

THE COUNTRY HOUSE	No. 4127: 1909
FRATERNITY	No. 4131: 1909
VILLA RUBEIN	No. 4169: 1910
A MAN OF DEVON	No. 4171: 1910
A MOTLEY	No. 4203: 1910
THE PATRICIAN	No. 4250: 1911
JUSTICE, AND OTHER PLAYS (*Justice, The Pigeon, The Little Dream*)	No. 4362: 1912
THE SILVER BOX, AND OTHER PLAYS, (*The Silver Box, Joy, Strife*)	No. 4372: 1912
THE INN OF TRANQUILLITY	No. 4375: 1912
THE ISLAND PHARISEES	No. 4385: 1913
THE DARK FLOWER	No. 4445: 1913
A BIT O' LOVE, AND OTHER PLAYS (*A Bit O' Love, The Foundations, The Skin Game*)	No. 4539: 1920
A FAMILY MAN, AND OTHER PLAYS (*A Family Man, Loyalty, Windows*)	No. 4596: 1923
CAPTURES	No. 4614: 1923
THE WHITE MONKEY	No. 4665: 1924
THE FORSYTE SAGA (3 *vols.*)	Nos. 4733–5: 1926
THE SILVER SPOON	No. 4784: 1927
BEYOND	No. 4791: 1927

∴ *See also* Conard.

CASTLES IN SPAIN	No. 4837: 1928

NELSON

THE FREELANDS	No. 9: [1915]

∴ *Out of print, and will not be reprinted.*

CONARD

THE LITTLE MAN — No. 31: 1916

BEYOND (2 *vols.*) — Nos. 74 and 75:

∴ *See also* Tauchnitz.

FIVE TALES — No. 116: 1919

SAINT'S PROGRESS — No. 169: 1920

TATTERDEMALION was also issued by this Publisher

COLLINS

IN CHANCERY — No. 193: 1921

TO LET — No. 210: 1922

RHOMBUS EDITION (Vienna)

THE APPLE TREE — No. 558: [N.D.]

PART II

COMPRISING
LISTS OF BOOKS AND PERIODICALS
ENGLISH, AMERICAN, COLONIAL,
CONTINENTAL, ETC.
WHICH CONTAIN
ORIGINAL WORK BY
OR CRITICAL MATTER ON
JOHN GALSWORTHY
TOGETHER WITH AN
ICONOGRAPHY

BOOKS

(*a*) ENGLISH
AND
(*b*) AMERICAN
CONTAINING
FOREWORDS
BY JOHN GALSWORTHY

BOOKS CONTAINING FOREWORDS BY JOHN GALSWORTHY

(*a*) *English*

BLEAK HOUSE: Charles Dickens. *Waverley Book Co.*, N.D. [1912].

THE DOCKING AND NICKING OF HORSES (*Pamphlet*): J. Lee Osborn. *National Equine Defence League*, 1913.

MY HUSBAND STILL (A Working Woman's Story): Helen Hamilton. *Bell*, 1914.

THE QUEEN'S GIFT BOOK. *Hodder & Stoughton*, 1915.

THE FLIGHT OF MARIETTE (A story of the Siege of Antwerp): Gertrude E. M. Vaughan. *Chapman & Hall*, 1916.

CATALOGUE OF A RUSSIAN EXHIBITION, Grafton Gallery, Spring, 1917.

∴ See also *The Morning Post.*

ABERDEEN MAC: Charles R. Johns. *Jarrolds*, 1917.

∴ SECOND EDITION, December, 1917: the First (June, 1917) had not the preface.

REPORTS PRESENTED TO THE INTER-ALLIED CONFERENCE ON THE AFTER-CARE OF DISABLED MEN AT ITS SECOND ANNUAL MEETING, MAY 20–25, 1918: edited by John Galsworthy.

THE GOLDEN BIRD: Dorothy Easton. *Heinemann*, 1920.

HANDBOOK FOR THE LIMBLESS: edited by G. Havson. *The Disabled Society*, N.D. [about 1922].

CATALOGUE OF AN EXHIBITION OF PHOTOGRAPHS by E. O. Hoppé at the Goupil Gallery, January, 1922.

FAR AWAY AND LONG AGO: W. H. Hudson. *Dent*, 1923.

∴ The 6s. Edition, first published on 16 May, 1923. The First Edition had not the foreword, which is to some extent adapted from that to the American Edition of *Green Mansions* (*q.v.* in the corresponding List).

HARMSWORTH'S ENCYCLOPÆDIA. New Edition. [c. 1924].

THE WHITE SHIP: Aïno Kallas. *Cape*, 1924.

THE SPANISH FARM: R. H. Mottram. *Chatto & Windus*, 1924.

LAUGHING ANNE AND ONE DAY MORE: Joseph Conrad. *Castle*, 1924.

RIVERSIDE NIGHTS: A. P. Herbert and Nigel Playfair. *T. Fisher Unwin*, 1926.

THE LIFE AND WORKS OF ALOYSIUS HORN: edited by Ethelreda Lewis. *Jonathan Cape*, 1927.

∵ See also the corresponding American List.

THE MEANING OF ROTARY: A Rotarian. *Lund, Humphries*, N.D. [1927].

∵ This introduction is the same as *International Thought* (*q.v.*) under *Pamphlets*.

AN ANTHOLOGY FOR ANIMAL LOVERS: Elizabeth D'Oyley. *Collins*, 1927.

∵ See also the List of Books with Original Work.

THE CALL OF THE VELD: Leonard Flemming. *A. C. White* (Bloemfontein), 1927.

∵ SECOND EDITION; the First (1920) had not the preface.

BAMBI: Felix Salten. *Cape*, 1928.

∵ See also the corresponding American List.

THE INTERNATIONAL STUDENTS' YEAR BOOK.

(*b*) *American*

GREEN MANSIONS: W. H. Hudson. *Knopf*, 1916.

∴ See also *Castles in Spain* and *Far Away and Long Ago*.

PAWNS OF WAR: Bosworth Crocker. *Little, Brown*, 1917.

THE LIFE AND WORKS OF ALOYSIUS HORN: Edited by Ethelreda Lewis. *Simon & Schuster*, 1927.

∴ See also the corresponding English List.

∴ See also THE BURNING SPEAR, American Edition.

BAMBI: Felix Salten. *Simon & Schuster*, 1928.

∴ See also the corresponding English List.

BOOKS

(*a*) ENGLISH

AND

(*b*) AMERICAN

CONTAINING

ORIGINAL WORK

BY JOHN GALSWORTHY

BOOKS CONTAINING ORIGINAL WORK BY JOHN GALSWORTHY

(*a*) *English*

NOTE:

In cases where Mr. Galsworthy's contribution makes its first appearance an asterisk has been applied to the book.

THE PRESS ALBUM*: Thos. Catling. *Murray*, 1909.

PROGRAMME OF CONFERENCE ON SWEATED WORKERS AND TRADE BOARDS AT SUNDERLAND HOUSE, MONDAY, 17 NOVEMBER, 1913.*

METHUEN'S ANNUAL, 1914*: E. V. Lucas. *Methuen*, 1914 (all published).

∵ See also the corresponding American List.

A BOOK OF SUSSEX VERSE: C. F. Cook. *Combridges* (Hove), 1914.

A CLUSTER OF GRAPES: Galloway Kyle. *Erskine Macdonald*, 1914.

KING ALBERT'S BOOK*. *Daily Telegraph, Daily Sketch*, and *Hodder & Stoughton*, 1914.

THE BLINDED SOLDIERS' AND SAILORS' GIFT BOOK*. *Jarrold*, 1915.

HOW BELGIUM IS FED*: William C. Edgar. *National Committee for Relief in Belgium, 1915.*

PRINCESS MARIE-JOSE'S CHILDREN'S BOOK.* *Cassell*, 1916.

A BOOK OF HOMAGE TO SHAKESPEARE:* Sir Israel Gollancz. *Milford*, 1916.

THE BOOK OF ITALY.* *Fisher Unwin*, 1916.

THE W. E. A. EDUCATION YEAR BOOK, 1918.* *Workers' Educational Association*, 1918.

PROGRAMME OF A MATINÉE IN AID OF THE NATIONAL UNION OF JOURNALISTS' WAR DISTRESS FUND,* 2 January, 1918, at the Palace Theatre, Plymouth. [Message in facsimile of the Author's handwriting].

THE OWL,* No. 1, MAY, 1919.

∵ *Although there was more than one number of this, it can hardly be counted as a periodical.*

PROGRAMME OF *THE PIGEON*,* Albert Hall, Leeds, 1–6 November, 1920. [Message to Leeds theatre-goers in facsimile of the Author's handwriting].

THE GREAT KINSHIP: Bertram Lloyd. *Allen & Unwin*, 1921.

THE FIRST FRIEND: Lucy Menzies. *Allen & Unwin*, 1922.

HIGH TIDE: Mrs. Waldo Richards. *Duckworth*, 1922.

THE WINDMILL: L. Callender. *Heinemann*, 1923.

THIRTY AND ONE STORIES. *Thornton Butterworth*, 1923.

∵ See also the corresponding American list.

RECENT ESSAYS: W. A. J. Archbold. *Longmans*, 1923.

GREEN-KIRTLED SPRING:* N. Graham-Smith. *Elkin Mathews*, 1924.

CANTEEN PIE, 1924*: E. H. Lacon-Watson. *League of Service*, 1924.

ROSEMARY*: F. de Burgh and Walter Stoneman. *Sampson Low*, N.D. [C. 1924].

∵ See also the Iconography.

REPORT OF THE INTERNATIONAL HUMANE CONGRESS* at the Victoria Hall, Hotel Cecil, June 23rd, 24th, and 25th, 1924.

ENGLISH SHORT STORIES. *Dent* (Everyman's Library, No. 743). [C. 1924].

EXTRACTS FROM MODERN AND CONTEMPORARY AUTHORS FOR TRANSLATION INTO MODERN LANGUAGES: R. P. Legros. *Hachette*, N.D. [C. 1924].

A CABINET OF CHARACTERS: Gwendolen Murphy. *Milford*, 1925.

THE OXFORD BOOK OF ENGLISH PROSE: Sir Arthur Quiller-Couch. *Clarendon Press*, 1925.

SELECTED MODERN ENGLISH ESSAYS. *Milford*, 1925.

THE BOOKMAN TREASURY OF ENGLISH POETS: St. John Adcock. *Hodder & Stoughton*, N.D. [1925].

THE CHILDREN'S HOUSE BOOK. [C. 1925].

MODERN ENGLISH ESSAYS 1870–1920, Vol. 5. *Dent.* [C. 1926.]

∵ See also the Iconography.

A GALSWORTHY CALENDAR: H. V. Marrot. *Elkin Mathews & Marrot*, 1927 (December, 1926).

THE JOY OF LIFE: E. V. Lucas. *Methuen*, 1927.

AN ANTHOLOGY FOR ANIMAL LOVERS: Elizabeth D'Oyley. *Collins*, 1927.

∵ See also the List of Books with Forewords.

GREAT STORIES OF ALL NATIONS: Maxim Lieber and Blanche Colton Williams. *Harrap*, 1927.

GREAT SHORT NOVELS OF THE WORLD: Barrett H. Clark. *Heinemann*, 1927.

SELECTIONS IN PROSE AND POETRY: A. L. Cowerton and G. H. Kelkar. *Milford*, 1928.

THE WINDMILL PRESS, 1928.*

∵ A Booklet of which 650 copies only were printed on handmade paper for presentation to guests at its opening by Mr. Galsworthy on 23 May, 1928. It contains his speech at the ceremony.

(*b*) *American*

NOTE:

In cases where Mr. Galsworthy's contribution makes its first appearance an asterisk has been affixed to the book.

LUCAS' ANNUAL: E. V. Lucas. *Macmillan Co.*, 1914.

∴ The American Edition of *Methuen's Annual*, *q.v.* in corresponding List.

CHIEF CONTEMPORARY DRAMATISTS: Thomas H. Dickinson. *Houghton Mifflin Co.*, 1915.

THE MASTERPIECES OF MODERN DRAMA: John Alexander Pierce. *Doubleday, Page*, 1915.

COMMEMORATION OF THE CENTENARY OF THE BIRTH OF JAMES RUSSELL LOWELL, FEBRUARY 22, 1819, HELD UNDER THE AUSPICES OF THE AMERICAN ACADEMY OF ARTS AND LETTERS.* *Scribner's*, 1919.

JOHAN BOJER: Carl Gad. *Moffat, Yard*, 1920.

REPRESENTATIVE BRITISH DRAMAS, VICTORIAN AND MODERN: Montrose J. Moses. *Little, Brown*, 1920.

SONGS OF DOGS: Robert Frothingham. *Houghton Mifflin Co.*, 1920.

THE BORZOI. *Knopf*, 1920.

POEMS OF THE WAR AND THE PEACE: Sterling Andrus Leonard. *Harcourt, Brace*, 1921.

THE ATLANTIC BOOK OF MODERN PLAYS: Sterling Andrus Leonard. *Atlantic Monthly Press*, 1921.

ONE-ACT PLAYS BY MODERN AUTHORS: Helen Louise Cohen. *Harcourt, Brace*, 1921.

THE BEST PLAYS OF 1920–21: Burns Mantle. *Small, Maynard*, 1921.

DRAMA: Asa Don Dickinson. *Doubleday, Page*, for *Nelson Doubleday, inc.*, 1922.

THIRTY-ONE STORIES. *D. Appleton*, 1923.

∵ See also the corresponding English List.

THE MAGIC CARPET: Mrs. Waldo Richards. *Houghton Mifflin Co.*, 1924.

ESSAYS BY PRESENT-DAY WRITERS: Raymond Woodbury Pence. *Macmillan Co.*, 1924.

MORE ACES. *Putnam*, 1925.

TRUMPS. *Putnam*, 1926.

SAMPLES. *Boni and Liveright*, 1927.

∵ These three books were compiled for the Community Workers of the New York Guild for the Jewish Blind.

DRAMAS BY PRESENT-DAY WRITERS: Raymond Woodbury Pence. *Scribner's*, 1927.

A BOOK OF LONG STORIES: Arthur H. Nethercot. *Macmillan Co.*, 1927.

PERIODICALS

(*a*) ENGLISH

(*b*) AMERICAN

(*c*) COLONIAL

AND

(*d*) CONTINENTAL
(INCLUDING TRANSLATIONS)

CONTAINING
ORIGINAL WORK

BY JOHN GALSWORTHY

PERIODICALS CONTAINING ORIGINAL WORK BY JOHN GALSWORTHY

(*a*) *English*

The Aberdeen Daily News

APPEAL FOR HORSES' WAR FUND — 14 December, 1914

The Adelphi

TRIBUTE TO MEGGIE ALBANESI — February, 1924

The Albany Review

JUSTICE—A LETTER — December, 1907

The Argosy

A KNIGHT (John Sinjohn) [*A Man of Devon*] — February, March, April, 1901

∴ See also *The Atlantic Monthly*.

The Argosy

TOLD BY THE SCHOOLMASTER — May, 1924

∴ This Periodical is not the same as that above with the same name. It deals almost entirely in reprints, although the above is a first appearance. *A Long Ago Affair*, *The Last Card*, and *Late—299*, appeared in it in August, 1926, November, 1926, and September 1928, respectively. See also *The Forum*.

The Army Veterinary Corps Journal

AN APPEAL TO ALL HORSE LOVERS — N.D.

∴ Part of this was reprinted in the Programme of a Special Matinée at the Savoy Theatre for the R.S.P.C.A. Fund for Horses in the War, etc. — 16 November, 1915

The Author, Playwright and Composer

AUTHORS AND THEIR PUBLIC — April, 1925

∴ See also the American *Publishers' Weekly*.

The Bermondsey Book

TIME, TIDES AND TASTE [*Castles in Spain*] December, 1925

∴ See also *The Saturday Review of Literature.*

Cassell's Magazine

THE SILVER SPOON (novel) December, 1925 to October, 1926

∴ See also *Scribner's Magazine* and *The Canadian Magazine.*

The Clarion

NOTE ON SOCIALISM 18 February, 1910

Comrades

(Monthly Magazine of St. James' Congregational Church, Newcastle-upon-Tyne)

THE SOLDIER SPEAKS (poem) May, 1918

∴ See also *The Daily Chronicle, The New York Times,* the List of Periodicals with Critical Matter, and the Iconography.

Country Life

LIFE: A MEDITATION 6 June, 1908

The Countryman

CONTRIBUTION TO A SYMPOSIUM ON 'LONDON OR THE COUNTRY FOR BRAIN WORK' April, 1928

The Daily Chronicle

CONTRIBUTION TO 'FALL IN'—AN APPEAL TO THE YOUTH OF BRITAIN 30 September, 1914

[*Not used:* BRITISH HYPOCRISY AND THE CENTRAL EUROPEAN July, 1915]

LETTER TO ANDRÉ CHEVRILLON 23 January, 1915

∴ See also *The New York Tribune.*

'THE "MARCH OF DEATH" IN BELGIUM' (letter) 4 May, 1915

RUSSIA-AMERICA (poem) 7 April, 1917

OPEN LETTER TO SENATOR LODGE 17 April, 1917

∴ See also *The New York Times* and *The Japan Advertiser.*

THE MANOR HOUSE HOSPITAL—AN APPEAL 9 July, 1917

(From *The Morning Post*)

THE SOLDIER SPEAKS (poem) 22 March, 1918

∴ See also *Comrades* and *The New York Times.*

The Daily Chronicle—continued

THE RESETTLEMENT OF THE LAND:

I. INTRODUCTORY	3 June, 1918
II. WHEAT	4 June, 1918
III. HOLDINGS	5 June, 1918
IV. INSTRUCTION	6 June, 1918
V. CO-OPERATION (small holdings)	10 June, 1918
VI. CO-OPERATION (allotments)	11 June, 1918
VII. VALEDICTORY	13 June, 1918

OUR GREATEST NEED—HONEST THINKING AND TRUE REPORT 10 February, 1919

The Daily Express

A LETTER ON PERFORMING ANIMALS 15 November, 1913

A LETTER ON BELGIUM 4 May, 1915

A LETTER ON BELGIUM 26 June, 1916

A LETTER ON DOG WELFARE 3 May 1918

A LETTER ON THE DISABLED 25 November, 1918

A TALK WITH JOHN GALSWORTHY (interview) 15 August, 1928

The Daily Graphic

HELP FOR OUR WAR HORSES, PLEASE! 15 February, 1916

The Daily Mail

'DEVON TO ME' (poem) [*Moods, Songs and Doggerels*] 20 July, 1907

'THE WILL TO PEACE' 22 April, 1909

COMMONSENSE: AN ARTICLE ON MR. CHURCHILL'S PRISON REFORM SCHEME 25 July, 1910

(30 July in the *Overseas Edition*)

PUBLIC SCHOOLS AS 'CASTE FACTORIES' 27 May, 1912

THE NEED FOR A HIGHER IDEAL (Labour Unrest) 28 May, 1912

THE HUMANE SLAUGHTERING OF CATTLE 16–19 December, 1912

A REPLY TO THE MEAT TRADE (slaughtering methods) 18 January, 1913

The Daily Mail—continued

THE FRENCHWOMAN'S 'OBEY' dated 16 April, 1913

THE PUBLIC AND HUMANE SLAUGHTERING: ANOTHER APPEAL 14 May, 1913

AN APPEAL AGAINST INJUSTICES AND BARBARITIES SUFFERED IN ENGLAND 2 March, 1914
(reprinted from *The Times*, 28 February [*q.v.*])

BELGIUM—A MATTER OF HONOUR 13 May, 1915

JOBS FOR THE DISABLED 25 November, 1918

WORN-OUT HORSES (letter) 9 May, 1921

A PATRIOT 27 February, 1928
∵ See also the Iconography.

The Daily Mirror

THE WAY TO PREPARE PEACE 7 December, 1927
∵ See also under *Pamphlets* and the Iconography.

The Daily News

THE HEROISM OF THE BARBER [*A Motley*, where it is called *Courage*.] 11 September, 1906
∵ See also *The Sketch*.

'THE EYES OF THE PUBLIC': A LETTER ON WOMEN'S SUFFRAGE—AN APPEAL TO THE PRESS 14 October, 1909

WHAT WE MUST DO FOR BELGIUM 31 August, 1914

RECORDED 18 March, 1915

A LETTER ON BELGIAN RELIEF 4 May, 1915

A LETTER ON THE BELGIAN RELIEF FUND 26 June, 1916

A LETTER ON A LEAGUE OF NATIONS CONFERENCE 1 March, 1918

SAVE THE THE CHILDREN (poem) 29 December, 1919
∵ See also the *Stettiner Abendpost*.

WORK AND HORSES 21 April, 1921

WAR FILMS AND THE GRIM REALITY 8 February, 1928
∵ This paper and *The Westminster Gazette* (q.v.) have now amalgamated. See also the List of Periodicals with Critical Matter.

The Daily Sketch

CHRISTMAS GREETING TO EDINBURGH CHILDREN 26 December, 1913

The English Review

A FISHER OF MEN [*A Motley*] December, 1908

FIVE POEMS: [*Moods, Songs and Doggerels*] February, 1909

I. RHYME OF THE LAND AND SEA
II. GAULZERY MOOR
III. ON A MILITARY FUNERAL
IV. PAST
V. PROMENADE

FOUR POEMS: June, 1909

THE DOWNS, ROSE AND YEW [*Moods, Songs and Doggerels*]
VISION
OLD YEAR [*Moods, Songs and Doggerels*]

THE NEIGHBOURS November, 1909
ONCE MORE March, 1910
THE TWO LOOKS June, 1911
[*A Motley*]

∵ See also *The Atlantic Monthly*.

THE PRAYER (poem) [*Moods, Songs and Doggerels*] September, 1911

THE BLACK GODMOTHER [*The Inn of Tranquillity*] February, 1912

THE GRAND JURY—IN TWO PANELS AND A FRAME [*The Inn of Tranquillity*] March, 1912

MEDITATION ON FINALITY [*The Inn of Tranquillity*] July, 1912

VIRTUE February, 1923
SALTA PRO NOBIS May, 1923
[*Captures*]

The Englishwoman

SECURITY February, 1909

THE TREE August, 1909

The Evening News

ARE WE TOO BUSY TO THINK? (letter) 14 January, 1913

JOHN GALSWORTHY ON MODERN LOVE (interview) 15 February, 1927

Everyman

THE NIGHTMARE CHILD [*Tatterdemalion*] 7 December, 1917

The Eye Witness

MY DISTANT RELATIVE [*The Inn of Tranquillity*] 30 November, 1911

Facts and Dreams

THE BRITISH EMPIRE AND THE LEAGUE OF NATIONS June, 1924

∴ See also the Iconography.

The Fortnightly Review

JOSEPH CONRAD—A DISQUISITION April, 1908

A NOVELIST'S ALLEGORY [*The Inn of Tranquillity*] June, 1909

∴ See also *The Atlantic Monthly.*

SOME PLATITUDES CONCERNING DRAMA December, 1909
[*The Inn of Tranquillity*]

∴ See also *The Atlantic Monthly.*

VAGUE THOUGHTS ON ART [*The Inn of Tranquillity*] February, 1912

∴ See also *The Atlantic Monthly.*

REVERIE OF A SPORTSMAN [*A Sheaf*] April, 1915

∴ See also *The Atlantic Monthly.*

DIAGNOSIS OF THE ENGLISHMAN [*A Sheaf*] May, 1915

∴ See also *The New York Times* and *The North American Review.*

ART AND THE WAR [*A Sheaf*] November, 1915

∴ See also *The Atlantic Monthly.*

FRANCE, 1916–1917: AN IMPRESSION [*Another Sheaf*] September, 1917

∴ See also *The Atlantic Monthly.*

SPECULATIONS [*Another Sheaf*] June, 1918

(Revised, from *Harper's Magazine*).

CASTLES IN SPAIN: AN ADDRESS [*Castles in Spain*] November, 1921

∴ See also *The Yale Review.*

La Gazette de Grande-Bretagne
(Published in London)

A TRIBUTE TO ANATOLE FRANCE 25 October, 1924

∴ See also *The Manchester Guardian* and *Le Temps.*

The Graphic

PEACE MEETING [*Tatterdemalion*] 8 September, 1917

The Hibbert Journal

THE NEW SPIRIT IN THE DRAMA April, 1913

The Highway

ANSWER TO QUERY: WHAT IS A GOOD NOVEL? Summer, 1924

How's That?

SANE IDEALISM March, 1914

The Humanist

A TALK ON PLAYING THE GAME WITH BIRDS AND ANIMALS June, 1926

∴ See also the Iconography. This Paper ceased publication with the August issue, 1927.

The Jewish Chronicle

LETTER ON HUMANE SLAUGHTERING 18 April, 1913

∴ See also the List of Periodicals with Critical Matter.

John O' London's Weekly

LETTER CRITICIZING A SCHEME FOR FORMING A PEOPLE'S THEATRE May, 1920

STATEMENT ON THE AUTHOR'S REACTIONS TO MUSIC 24 July, 1920

MY TWENTY BED BOOKS 17 March, 1923

∴ See also the List of Periodicals with Critical Matter and the Iconography.

The Liverpool Post

LETTER dated 12 April, 1912

FOREWORD TO *My Husband Still* (Daily) 2 December, 1922
(Weekly) 6 January, 1923

∴ See also List of Books with Forewords.

The London Magazine

THE MAN WHO KEPT HIS FORM January, 1922
∴ See *The Delineator*

SANTA LUCIA May, 1922
∴ See *The Delineator*

HAD A HORSE September, 1923
∴ See *The Saturday Evening Post*

} [*Captures*]

The Manchester Courier

OPINION ON A PROPOSED YOUNG PEOPLE'S LOUNGE 21 March, 1914

The Manchester Guardian

ANATOLE FRANCE: A TRIBUTE 23 October, 1924

∴ See also *La Gazette de Grande Bretagne* and *Le Temps*.

Mandragora (Cambridge)

WILD DUCK: A NOTE May Week, 1914

The Morning Post

FOR THE MAIMED—NOW! 26 May, 1916

[*Cancelled Article:* NEW RUSSIA—FREE RUSSIA 15 June, 1917]

AN APPEAL FOR THE MANOR HOUSE HOSPITAL 8 July, 1917

∴ See also *The Daily Chronicle*.

AN APPEAL FOR RUINED FRENCH VILLAGES (letter) 4 September, 1917

TRAFFIC IN WORN-OUT HORSES (letter) 20 May, 1921

NOTE: It was impossible to cover the ground with certainty before 1919, as up till then no complete index to the paper was kept.

Nash's Magazine

THE FIRST AND THE LAST (2 parts) [*Five Tales*]
July and August, 1915

∴ See also *The Cosmopolitan Magazine*.

A STRANGE THING [*Tatterdemalion*] June, 1916

∴ See also *Everybody's Magazine*.

BEYOND (novel) January–December, 1917

∴ See also *The Cosmopolitan Magazine*.

THE JURYMAN — September, 1917
THE APPLE TREE (2 parts) — [*Five Tales*] January and February, 1918

∴ See also (for both) *Good Housekeeping*.

Nash's Magazine—continued

INDIAN SUMMER OF A FORSYTE (2 parts) [*Five Tales* and *The Forsyte Saga*] — May and June, 1918

∴ See also *The Cosmopolitan Magazine.*

SAINT'S PROGRESS (novel) — November, 1918–August, 1919

∴ See also *The Cosmopolitan Magazine.*

THE BRIGHT SIDE — October, 1919

∴ See also *Nash's Magazine.*

TIMBER — March, 1921

∴ See also *Everybody's Magazine.*

[*Captures*]

THE WHITE MONKEY (novel) — April–December, 1924

∴ See also *Scribner's Magazine.*

The Nation

THE LOST DOG [*A Commentary*] — 4 May, 1907

THE ALLIANCE: AN ALLEGORY — 8 June, 1907

DEMOS — 15 June, 1907

OLD AGE — 22 June, 1907

FASHION — 13 July, 1907

HOLIDAY — 10 August, 1907

[*A Commentary*]

THE TYPE — 31 August, 1907

THE HOUSE OF SILENCE [*A Commentary*] — 19 October, 1907

THE OLD ORDER — 26 October, 1907

THE MOTHER — 23 November, 1907

MONEY — 3 January, 1908

SPORT — 15 February, 1908

THE CAREFUL MAN — 7 March, 1908

COMFORT — 28 March, 1908

A CHILD — 4 April, 1908

FEAR — 18 April, 1908

ORDER — 2 May, 1908

HOPE — 16 May, 1908

[*A Commentary*]

The Nation—continued

THE MOOR GRAVE (poem) [*Moods, Songs and Doggerels*] 15 August, 1908

THE DEAD MAN [*The Little Man*] 7 November, 1908

THE CHURCH (poem) 21 November, 1908

∴ See also *Current Literature.*

A CREED (poem) 5 December, 1908

∴ See also *Current Literature.*

TO MY DOG (poem) [*Moods, Songs and Doggerels*] 16 January, 1909

SOLITARY CONFINEMENT—An Open Letter to the Home Secretary 1 May, 1909

SOLITARY CONFINEMENT—A second Letter 8 May, 1909

THE PRISONER 12 June, 1909

A PARTING 20 November, 1909

THE WORKERS 25 December, 1909

THE CHOICE 5 February, 1910

[*A Motley*]

"GENTLES, LET US REST!" 19 May, 1910

∴ See also under *Pamphlets* and *A Sheaf.*

EVOLUTION 26 March, 1910

∴ See also *The St. Martin's Review.*

THE INN OF TRANQUILLITY 18 June, 1910

SHEEP-SHEARING 12 November, 1910

WIND IN THE ROCKS 17 December, 1910

[*The Inn of Tranquillity*]

SLUM-CRY (poem) [*Moods, Songs and Doggerels*] 21 January, 1911

RIDING IN THE MIST [*The Inn of Tranquillity*] 18 February, 1911

I ASK (poem) 4 March, 1911

PERSIA—MORITURA (poem) 5 May, 1911

[*Moods, Songs and Doggerels*]

THRESHING [*The Inn of Tranquillity*] 30 December, 1911

THE VOICE OF——! [*The Little Man*] 6 January, 1912

GONE! 20 January, 1912

ROMANCE—THREE GLEAMS 10 February, 1912

[*The Inn of Tranquillity*]

The Nation—continued

FELICITY 24 February, 1912

∴ See also the *St. Martin's Review.*

SOLITARY CONFINEMENT (letter) 8 June, 1912

BUTTERCUP-NIGHT [*Tatterdemalion*] 15 February, 1913

∴ See also *The Atlantic Monthly.*

STUDIES OF EXTRAVAGANCE: [*The Little Man*] 27 December, 1913

∴ See also *Harper's Weekly.*

I. THE WRITER 18 April, 1914
II. THE PLAIN MAN 2 May, 1914
III. THE SUPERLATIVE 16 May, 1914
IV. THE PRECEPTOR 30 May, 1914
V. THE ARTIST 13 June, 1914
VI. THE HOUSEWIFE 27 June, 1914
VII. THE LATEST THING 11 July, 1914
VIII. THE PERFECT ONE 25 July, 1914

VALLEY OF THE SHADOW (poem) 27 February, 1915
[*Verses New and Old*]

CARTOON 16 August, 1916

THE MOTHER-STONE [*Tatterdemalion*] 28 October, 1916

PROHIBITION OF THE OVERSEAS SALE OF *The Nation* (letter) 21 April, 1917

PITIFUL (poem) 7 August, 1917

∴ See also *To-day* and under *Pamphlets.*

THE REMOVAL OF THE ABOVE PROHIBITION (letter) 27 October, 1917

"CAFARD" [*Tatterdemalion*] 24 August, 1918

∴ See also *Current Opinion* and *Scribner's Magazine.*

A REVIEW OF JOHAN BOJER'S *The Great Hunger* 16 November, 1918

THE MUFFLED SHIP [*Tatterdemalion*] 17 May, 1919

∴ See also *The New Republic.*

NOTE ON A DECLARATION FROM RUSSIAN INTELLECTUALS 1 May, 1920

The New Age

REPLY TO A CRITIC (letter) dated 6 January, 1912

∵ See also the List of Periodicals with Critical Matter.

The New Weekly

HALL-MARKED [*The Little Man*] 21 March, 1914

∵ See also *The Atlantic Monthly.*

The New World

MESSAGE CONCERNING A PROPOSED LEAGUE OF THINKERS July, 1921

∵ See also the List of Periodicals with Critical Matter.

The Observer

THE AIR: A REPLY TO MR. PREVOST BATTERSBY 8 January, 1912

THE CHILDREN IN BELGIUM (letter) 25 June, 1916

AND—AFTER? [*A Sheaf*]

I. 25 June, 1916

II. 2 July, 1916

III. 9 July, 1916

IV. 16 July, 1916

V. 23 July, 1916

THE LAND [*Another Sheaf*]

I. 17 June, 1917

II. 24 June, 1917

III. 1 July, 1917

REVIEW OF MRS. HOBHOUSE'S *An Appeal unto Cæsar* 26 August, 1917

FOR THE NURSES 28 October, 1917

HOME WAR WORK OF THE Y.M.C.A. 23 December, 1917

AIR WARFARE OF THE FUTURE (letter) 1 June, 1919

THE BELLS OF PEACE (poem) 13 July, 1919

∵ See also *The Atlantic Monthly* and under Poetry.

THE PEASANT: A REVIEW OF EMILE GUILLAUMIN'S *The Life of a Simple Man* 16 November, 1919

FOUR COBWEBS 26 November, 1922

The Observer—continued

REJOINDER TO A CRITICISM OF *ESCAPE* BY ST. JOHN ERVINE IN THE PREVIOUS ISSUE (letter) 26 September, 1926

REPLY TO MR. ERVINE'S OPEN REPLY (letter) 10 October, 1926

The Outlook

(*John Sinjohn*)

TWO WHITE MEN 25 March, 1899

ON THE VELDT 30 December, 1899

TRIED 31 March, 1900

A REVERSION TO TYPE [*A Motley*] 18 May, 1901

(*John Galsworthy*)

LETTER CONCERNING A COMPARISON BETWEEN HIMSELF AND HAUPTMANN 20 September, 1913

THE MODERN STOIC—A DUOLOGUE 18 October, 1913

The Pall Mall Gazette

JOHN MASEFIELD AND HIS NARRATIVE POEMS 19 February, 1912

FOR LOVE OF BEASTS 10–13 July, 1912

∵ See also under *Pamphlets* and *A Sheaf*.

Pears' Annual

A HEDONIST 1921

∵ See also *The Century Magazine*. } [*Captures*]

BLACKMAIL 1923

Pearson's Magazine

A STOIC [*Five Tales*] December, 1917 to February, 1918

∵ See also *Hearst's Magazine*.

The Radio Times

OPINION ON EMERGENCY NEWS SERVICE DURING GENERAL STRIKE 28 May, 1926

∵ See also the Iconography.

The Reandean News-sheet

VEXED QUESTIONS Vol. I, Anniversary Number

The Referee

THE DEVELOPMENT OF THE CINEMA
(letter) 11 September, 1921

Réveillé

N.B.—This was *edited* by Mr. Galsworthy: there were three numbers.

I. August, 1918

THE GIST OF THE MATTER
POIROT AND BIDAN [*Tatterdemalion*]
NOTES BY THE EDITOR

II. November, 1918

LOOKING AHEAD
HERITAGE (AN IMPRESSION) [*Tatterdemalion*]
NOTES BY THE EDITOR

III. February, 1919

SPIRIT AND LETTER
"A GREEN HILL FAR AWAY" [*Tatterdemalion*]
∴ See also *The Atlantic Monthly.*
MISCELLANEOUS, BY THE EDITOR

The Rotarian

PEACE November, 1924
∴ See also the Iconography.

The Royal Magazine

EXPECTATIONS [*Tatterdemalion*] December, 1919
∴ See also *Scribner's Magazine.*

TO LET (novel) January to September, 1921
∴ See also *Scribner's Magazine.*

STROKE OF LIGHTNING [*Captures*] July, 1923
∴ See also *The Red Book.*

The St. Martin's Review

FELICITY [*The Inn of Tranquillity*] October, 1920
∴ See also *The Nation.*

EVOLUTION [*The Inn of Tranquillity*] January, 1921
∴ See also *The Nation.*

The Saturday Review

A REVIEW OF *The Freelands* (letter concerning) 16 September, 1915

CONSCIENCE } [*Captures*] 6 January, 1923
PHILANTHROPY } 31 March, 1923

BRIEF MESSAGE OF CONGRATULATION 7 November, 1925

The Sketch

COURAGE [*A Motley*] 1908

∴ See also *The Daily News.*

The Storyteller

SPINDLEBERRIES [*Tatterdemalion*] May, 1919

∴ See also *Scribner's Magazine.*

LATE—299 August, 1923

∴ See also *Scribner's Magazine.*

ACME [*Captures*] December, 1923

∴ See also *The Red Book.*

THE BROKEN BOOT December, 1924

∴ See also *The Metropolitan* and the Iconography.

THE BLACK COAT June, 1927

∴ See also *The Saturday Evening Post.*

The Strand Magazine

ULTIMA THULE [*The Little Man*] May, 1915

∴ See also *The Delineator.*

WATER October, 1924

CONTRIBUTION TO A SYMPOSIUM ON HOW AUTHORS WRITE THEIR BOOKS November, 1924

∴ See also the List of Periodicals with Critical Matter and the Iconography.

The Sunday Herald

TWO ANSWERS TO ROBERT BLATCHFORD beginning 23 May, 1920

The Sunday Pictorial

PATRIOTISM WITHOUT FRONTIERS 6 November, 1921

∴ See also the *New York American* and the Iconography.

The Sunday Times

IS ENGLAND DONE? 27 September, 1925

Reprinted in *The Living Age*, 31 October, 1925

∵ See also under *Pamphlets*.

IS WAR BEAUTIFUL? A REPLY TO MR. E. T. RAYMOND 25 March, 1928

The Teachers World

INTERVIEW WITH R. L. MÉGROZ 6 December, 1922

NOTE ON THE READING OF ENGLISH 6 January, 1922

∵ See also the List of Periodicals with Critical Matter and the Iconography.

T. P.'s Weekly

REFORMS I SHOULD LIKE TO SEE 28 January, 1928

The Times

ON THE CENSORSHIP OF PLAYS 1 November, 1907

ON A SHAKESPEARE MEMORIAL THEATRE 14 March, 1908

ON PORTUGUESE WEST AFRICA: SLAVE LABOUR 14 January, 1909

DRAMATIC CENSORSHIP 5 June, 1909

EVIDENCE ON THIS SUBJECT 13 August, 1909

CORRECTION (of the preceding) 14 August, 1909

ON WOMEN'S SUFFRAGE (of the preceding) 21 June, 1910

ON PRISON REFORMS 23 July, 1910

ON THE USE OF HORSES IN MINES 21 November, 1910

ON THE USE OF AEROPLANES IN WARFARE 7 April, 1911

ON IMPRISONMENT OF MR. M. WILKS FOR NON-PAYMENT OF WIFE'S INCOME-TAX 2 October, 1912

ON COALMINING—INSPECTION OF PIT-PONIES 10 December, 1912

ON THE VIVISECTION OF DOGS 17 & 23 July, 1913

ON CIRCULATING LIBRARIES' ASSOCIATION—CENSORSHIP 3 October, 1913

LETTERS ON PARLIAMENT'S NEGLECT OF SOCIAL LEGISLATION 28 February and 9 March, 1914

∵ See also *The Daily Mail*.

The Times—continued

SPECIAL ARTICLE: 'BOOKS FOR THE BLIND—THE MULTITUDE STARING AT THE DARK' 13 April, 1914

REPLY TO MR. G. M. CAMPBELL'S CRITICISMS (letter) 20 April, 1914

ON THE PLUMAGE BILL 15 July, 1914

LETTER ON RUSSIAN LITERATURE 25 February (*Lit. Supp.*) 1915

SPECIAL ARTICLE ON TREATMENT OF DISCHARGED SOLDIERS AND SAILORS: 'RE-MADE OR MARRED? A GREAT NATIONAL DUTY' 14 October, 1916

ON NATIONAL SERVICE AND INCOME TAX 23 February, 1917

ON RAILWAY ENGINE-DRIVERS AND FIREMEN—THE EIGHT-HOUR DAY 22 August, 1917

SPECIAL ARTICLE ON WELFARE CENTRES FOR CHILDREN: 'THE NATION'S YOUNG LIVES—WELFARE CENTRES' 22 February, 1918

SPECIAL ARTICLE ON KITCHENER HOUSES: OCCUPATION AND CONVALESCENCE: CLUBS FOR MEN IN HOSPITAL 19 April, 1918

QUOTATION FROM ARTICLE ON DISABLED SOLDIERS AND SAILORS 8 August, 1918

AN APPEAL FOR MOTOR-CARS FOR THE WOUNDED 27 January, 1919

ON THE RELEASE OF IRISH HUNGER-STRIKERS 17 September, 1920

ON AGRICULTURE — DEVELOPMENT OF LAND CULTIVATION 2 September, 1921

THE SIGNIFICANCE OF THE PLAY *Windows* (letter) 9 May, 1922

ON AGE AND YOUTH (letter) 20 May, 1922

ON OUR AERONAUTIC POLICY 4 July, 1922

ON THE SLAUGHTER OF CATTLE 1 August, 1922

PROTEST AGAINST CONTEMPLATED ADMISSION FEES AT THE BRITISH MUSEUM, ETC. (letter; followed by other signatories) 21 March, 1923

CRUELTY TO A DOG (letter) 27 April, 1923

EX-ENEMY PROPERTY IN ENGLAND (letter) 4 August, 1923

The Times—continued

INTERNATIONAL THOUGHT I. } [*Castles in Spain*] 29 October, 1923
II. } 30 October, 1923

∴ See also *Woman's Home Companion* and under *Pamphlets.*

CRUELTY TO A DOG (letter) 20 February, 1924

ON INCOME TAX ASSESSMENT—3 YEARS' AVERAGE (2 letters) 22 March and 4 April, 1924

∴ *The first of these suggested to Mr. Beerbohm the cartoon first published in this book.*

THREATENED EXTERMINATION OF BIG GAME (letter) 10 June, 1924

DISCLAIMER OF MEMBERSHIP OF HUDSON MEMORIAL COMMITTEE (letter) 11 June, 1925

BETWEEN WICKETS (letter on Eton and Harrow match) 5 July, 1926

FOOTBALL AT HARROW (letter) 25 January, 1927

PERFORMING ANIMALS (letter; followed by other signatories) 29 December, 1927

BRIEF TRIBUTE TO THOMAS HARDY 13 January, 1928

LETTER TO MR. W. AMES DENYING RUMOURS RESPECTING *ESCAPE* 24 January, 1928 (*Early edition*)

To-day

PITIFUL (poem) November, 1917

∴ See also *The Nation* and under Pamphlets.

YOUTH'S OWN (poem) } [*Verses New and Old*] April, 1918
UNKNOWN (poem) } September, 1918

∴ See also *The Literary Digest.*

The Vineyard

THE SEEDS OF LIGHT (poem) [*Moods, Songs and Doggerels*] June, 1911

Voices

TO BEAUTY (poem) [*Verses New and Old*] July, 1920

∴ See also *The Western Mercury* (Plymouth).

Votes for Women

THE STRONG-MINDED MAN — December, 1907

The Western Mercury (Plymouth)

TO BEAUTY (poem)
[*Verses New and Old*]. — Diamond Jubilee Number

∴ See also *Voices*.

The Westminster Gazette

LETTER TO MR. GALSWORTHY 'CONCERNING A DOMESTIC PROBLEM' AND HIS REPLY — November, 1911

EDWARD GARNETT: AN APPRECIATION — (*Weekly No.*) 28 March, 1914

ENGLAND TO FREE MEN (poem) — 16 February, 1916

UNITY—BEGAD! — (*Weekly No.*) 19 February, 1916

COMPENSATION
FOR EVER — [*No Index kept; dates not recorded*]

MERLE (poem) — 24 December, 1918

∴ See also *The New York Tribune*.

PASSING — 7 July, 1914

THE DEVASTATION IN FRANCE — 6 June, 1917

STARVATION IN CENTRAL EUROPE (letter) — 17 May, 1920

IS THE NOVEL PLAYED OUT? — 31 January, 1922

∴ See also *The New York Tribune* and the English Iconography.

∴ This paper and *The Daily News* (*q.v.*) have now amalgamated.

Woman's Journal

SWAN SONG (novel) — began April, 1928

∴ See also *The Ladies Home Journal*.

The World

DRAMATIC FESTIVALS (letter) — April, 1911

(*b*) *American*

The American Magazine

JUSTICE (play) — September and October, 1910

∴ See also *Current Opinion.*

The Atlantic Monthly

A NOVELIST'S ALLEGORY } [*The Inn of Tranquillity*] — June, 1909

SOME PLATITUDES CONCERNING DRAMA } [*The Inn of Tranquillity*] — December, 1909

∴ See also (for both) *The Fortnightly Review.*

A KNIGHT — June, 1910

∴ See also *The Argosy* [*A Man of Devon*]

THE SILENCE — September, 1910

THE PATRICIAN (novel) — October, 1910 to May, 1911

THE TWO LOOKS [*Tatterdemalion*] — July, 1911

∴ See also *The English Review.*

A CHRISTIAN [*The Inn of Tranquillity*] — February, 1912

A DREAM (poem) [*Moods, Songs and Doggerels*] — March, 1912

VAGUE THOUGHTS ON ART [*The Inn of Tranquillity*] — April, 1912

∴ See also *The Fortnightly Review.*

BUTTERCUP-NIGHT [*Tatterdemalion*] — January, 1914

∴ See also *The Nation.*

HALL-MARKED [*The Little Man*] — June, 1914

∴ See also *The New Weekly.*

A LOVE LETTER TO FRANCE } [*A Sheaf*] — February, 1915

REVERIE OF A SPORTSMAN } [*A Sheaf*] — April, 1915

∴ See also *The Fortnightly Review.*

ART AND THE WAR [*A Sheaf*] — November, 1915

∴ See also *The Fortnightly Review.*

MANNA [*Tatterdemalion*] — June, 1916

The Atlantic Monthly—continued

FRANCE, 1916–17: AN IMPRESSION [*Another Sheaf*] October, 1917

∴ See also *The Fortnightly Review.*

"A GREEN HILL FAR AWAY" [*Tatterdemalion*] April, 1919

∴ See also *Réveillé.*

THE BELLS OF PEACE (poem) [*Verses New and Old*] October, 1919

∴ See also *The Observer* and under Poetry

WHERE WE STAND [*Castles in Spain*] February, 1920

The Bookman

REPLY TO A CRITIQUE by Mr. Kenneth Andrews December, 1922

Books

(Weekly Literary Supplement of *The New York Herald-Tribune*)

JOSEPH CONRAD, PLAYWRIGHT 3 May, 1925

∴ Practically a reprint of the preface to *Laughing Anne and One Day More*, q.v.

The Century Magazine

MAGPIE OVER THE HILL [*The Inn of Tranquillity*] August, 1912

A HEDONIST [*Captures*] July, 1921

∴ See also *Pears' Annual.*

Collier's Weekly

LIFE FOR LIFE [*Captures*, where it is called *Salta Pro Nobis*]. 21 April, 1923

Contemporary Verse

AT SUNSET (poem) [*Verses New and Old*] June, 1919

∴ See also *The Literary Digest.*

The Cosmopolitan Magazine

THE FIRST AND THE LAST [*Five Tales*] June and July, 1915

∴ See also *Nash's Magazine.*

BEYOND (novel) November, 1916–September, 1917

∴ See also *Nash's Magazine.*

INDIAN SUMMER OF A FORSYTE February and March, 1918

∴ See also *Nash's Magazine.*

The Cosmopolitan Magazine—continued

SAINT'S PROGRESS (novel) September, 1918–June, 1919

∴ See also *Nash's Magazine.*

IN CHANCERY (novel) April–November, 1920

Current Literature

THE FUTURE OF THE RACE October, 1908

∴ See also the Iconography.

THE CHURCH (poem) April, 1909

∴ See also *The Nation.*

STRIFE (excerpts) May, 1910

A CREED (poem) June, 1912

∴ See also *The Nation.*

∴ This Periodical is no longer in existence.

Current Opinion

JUSTICE (excerpts) May, 1916

∴ See also *The American Magazine.*

"CAFARD" [*Tatterdemalion*] November, 1918

∴ See also *The Nation* and *Scribner's Magazine.*

LOYALTIES (excerpts) December, 1922

∴ See also *Everybody's Magazine.*

THE SKIN GAME (excerpts) November, 1920

OLD ENGLISH (excerpts) March, 1925

The Delineator

ULTIMA THULE [*The Little Man*] April, 1915

∴ See also *The Strand Magazine.*

THE MAN WHO KEPT HIS FORM October, 1921

∴ See also *The London Magazine.*

A FEUD February and March, 1922

∴ See also *Good Housekeeping.* [*Captures*]

SANTA LUCIA April, 1922

∴ See also *The London Magazine.*

A LONG-AGO AFFAIR May, 1923

Everybody's Magazine

THE RECRUIT } [*Tatterdemalion*] January, 1916
A STRANGE THING } June, 1916

∵ See also *Nash's Magazine.*

TIMBER [*Captures*] December, 1920

∵ See also *Nash's Magazine* and the Iconography.

LOYALTIES (condensed) February, 1923

∵ See also *Current Opinion.*

The Forum

A MAN OF DEVON [*A Man of Devon*] January–April, 1910

∵ This is, of course, not its first appearance.

TOLD BY THE SCHOOLMASTER December, 1926

∵ See also *The Argosy* and the Iconography.

Good Housekeeping

THE APPLE TREE } [*Five Tales*] January–April, 1917
THE JURYMAN } September, 1917

∵ See also (for both) *Nash's Magazine.*

A FEUD [*Captures*] April and May, 1922

∵ See also *The Delineator.*

Harper's Weekly

THE PRISONER [*A Motley*] 16 November, 1912

THE WRITER* 18 April, 1914

THE CRITIC* 25 April, 1914

THE PLAIN MAN* 2 May, 1914

THE SUPERLATIVE* 9 May, 1914

THE PHILOSOPHER* (where it is called THE PRECEPTOR) 16 May, 1914

THE ARTIST* 23 May, 1914

THE HOUSEWIFE* 30 May, 1914

THE LATEST THING* 6 June, 1914

THE PERFECT ONE* 13 June, 1914

THE CONQUEROR* (where it is called THE COMPETITOR) 20 June, 1914

Harper's Weekly—continued

A MERE SCRAP OF PAPER — 17 October, 1914

* [*The Little Man*]

∴ See also *The Nation* and the List of Periodicals with Critical Matter.

Harper's Magazine

SPECULATIONS [*Another Sheaf*] — April, 1918

(And revised, in *The Fortnightly Review*, June, 1918, *q.v.*).

Hearst's Magazine

A STOIC [*Five Tales*] — July–September, 1917

∴ See also *Pearson's Magazine.*

THE BRIGHT SIDE [*Tatterdemalion*] — May, 1919

∴ See also *Nash's Magazine.*

The Ladies' Home Journal

SWAN SONG (novel) — February–July, 1928

∴ See also *Woman's Journal.*

The Literary Digest (reprints)

ENGLAND TO FREE MEN — 24 June, 1916

AT SUNSET (poem) — 14 June, 1919

∴ See also *Contemporary Verse.*

PAST (poem) — [*Verses New and Old*] 29 January, 1927

UNKNOWN (poem) — 29 January, 1927

∴ See also *To-Day.*

∴ These are reprints.

The Metropolitan

THE BROKEN BOOT [*Captures*] — February–March number, 1923

∴ See also *The Storyteller.*

The New Republic

THE MUFFLED SHIP [*Tatterdemalion*] — 26 April, 1919

∴ See also *The Nation.*

The New York American

PATRIOTISM WITHOUT FRONTIERS — 4 December, 1921

(from the *Sunday Pictorial*, *q.v.*)

The New York Evening Post

Literary Review

JOHN GALSWORTHY DEFINES HIS CREED — 8 November, 1911

BROWSINGS — 23 April, 1921

A NOTE ON W. H. HUDSON — 16 September, 1922

The New York Sun

A CREDO — 20 September, 1914

∴ See also the *New York Times* and the Iconography.

ON BELGIUM'S WOE — 29 December, 1914

The New York Times

(Current History of the War)

A 'CREDO' FOR KEEPING FAITH — September, 1914

∴ See also the *New York Sun* and the Iconography.

HAIL! A HYMN TO BELGIUM (from *King Albert's Book*) with music by F. H. Cowen — March, 1915

'RÉVEILLÉ,' A REVERIE IN PROSE (from *King Albert's Book*, *q.v.*) — April, 1915

DIAGNOSIS OF THE ENGLISHMAN (from the *Amsterdaemer Review*) — June, 1915

∴ See also *The Fortnightly Review* and *The North American Review.*

NOTE ON THE PRINCIPLE OF NATIONALITY (from *La Revue de Paris*) — August, 1915

THE GERMAN AND BRITISH STATES OF MIND (revised from the *Chicago Tribune*) — November, 1915

'THOSE WHOM THE WAR HAS BROKEN' (from *The Morning Post*, *q.v.*) — August, 1916

THE WIND OF FREEDOM — May, 1917

PEN PICTURE OF WAR VICTIMS IN FRANCE — December, 1917

THE SOLDIER SPEAKS (poem) (from *The Daily Chronicle*, *q.v.*) See also *Comrades.* — July, 1918

(Ordinary Issue)

OPEN LETTER TO SENATOR LODGE — 15 April, 1917

∴ See also *The Daily Chronicle* and *The Japan Advertiser.*

The New York Times—continued

THE NEED OF A WIDER HORIZON 13 November, 1921

ENGLISH VIEW OF AMERICAN LETTERS (a Review of Edward Garnett's *Friday Nights*) 14 May, 1922

The New York Tribune

EXTRACTS FROM A LETTER TO ANDRÉ CHEVRILLON 23 January, 1918

∴ See also *The Daily Chronicle* and the American List of Periodicals with Critical Matter.

WAR AND LITERATURE NOT MATES 18 July, 1915

∴ See also the Iconography.

EXTRACTS FROM A LETTER TO MR. CASPAR WHITNEY 28 September, 1917

MR. GALSWORTHY COMPARES BRITISH AND AMERICAN MANNERS 10 November, 1918

MERLE (poem) [*Verses New and Old*] 19 January, 1919

∴ See also *The Westminster Gazette.*

The North American Review

DIAGNOSIS OF THE ENGLISHMAN [*A Sheaf*] May, 1915

∴ See also *The Fortnightly Review* and *The New York Times.*

BALANCE SHEET OF THE SOLDIER-WORKMAN [*Another Sheaf*] December, 1917

COMMUNITY OF LANGUAGE [*Addresses in America*] April, 1919

Poetry (Magazine)

HIGHLAND SPRING (poem) [*Verses New and Old*] June, 1927

The Publishers' Weekly

AUTHORS AND THEIR PUBLIC (abridged from *The Author*, London, q.v.) 4 July, 1925

The Red Book

STROKE OF LIGHTNING November, 1922

∴ See also *The Royal Magazine.*

THE SMILE January, 1923

CONSCIENCE [*Captures*] February, 1923

∴ See also *The Saturday Review.*

ACME July, 1923

∴ See also *The Storyteller.*

The Reviewer

BURNING LEAVES—A MEDITATION [*Castles in Spain*] (also in a German book for the Relief of Russian Famine sufferers). — January, 1922

The Saturday Evening Post

HAD A HORSE [*Captures*] — 11 August, 1923

∴ See also *The London Magazine*.

THE BLACK COAT — 11 September, 1926

∴ See also *The Storyteller*.

The Saturday Review of Literature

TIME, TIDES, AND TASTE [*Castles in Spain*] — 5 December, 1925

∴ See also *The Bermondsey Book*

TWELVE BOOKS—AND WHY — 3 December, 1927

Scribner's Magazine

THE LITTLE DREAM (play) — May, 1911

LOVE
WIND
AUTUMN BY THE SEA
TIME
(poems) [*Moods, Songs and Doggerels*] — February, 1912

QUALITY [*Inn of Tranquillity*] — March, 1912

THAT OLD-TIME PLACE [*Inn of Tranquillity*] — August, 1912

THE DARK FLOWER (novel) — April–November, 1913

DESERT SONG (poem) [*Verses New and Old*] — October, 1914

THOUGHTS ON THIS WAR [*A Sheaf*] — November, 1914

A SIMPLE TALE [*The Little Man*] — December, 1914

THE FREELANDS (novel) — January–September, 1915

HATHOR: A MEMORY — February, 1915
SEKHET: A DREAM — April, 1915
[*The Little Man*]

SECOND THOUGHTS ON THIS WAR [*A Sheaf*] — January, 1916

Scribner's Magazine—continued

DEFEAT — August, 1917
FLOTSAM AND JETSAM — December, 1917
"CAFARD" — January, 1918
∴ See also *The Nation* and *Current Opinion.* [*Tatterdemalion*]
THE GRAY ANGEL — March, 1918
SPINDLEBERRIES — December, 1918
∴ See also *The Storyteller.*

THE SUN [*Six Short Plays*] — May, 1919

TALKING AT LARGE [*Addresses in America*] — August, 1919

EXPECTATIONS [*Tatterdemalion*] — December, 1919
∴ See also *The Royal Magazine.*

AWAKENING [*The Forsyte Saga* and separately] — November, 1920

TO LET (novel) — January–September, 1921
∴ See also *The Royal Magazine.*

LATE—299 [*Captures*] — August, 1923
∴ See also *The Storyteller.*

THE WHITE MONKEY (novel) — April–December, 1924
∴ See also *Nash's Magazine.*

REMINISCENCES OF CONRAD [*Castles in Spain*] — January, 1925

THE SILVER SPOON (novel) — December, 1925–August, 1926
∴ See also *Cassell's Magazine* and *The Canadian Magazine.*

PASSING BY — December, 1926
A SILENT WOOING — January, 1928
[*Two Forsyte Interludes*]

The Sewanee Review

A NOTE ON SENTIMENT [*Castles in Spain*] — January, 1923

Woman's Home Companion

INTERNATIONAL THOUGHT [*Castles in Spain*] — November, 1923
∴ See also under *Pamphlets.*

The Yale Review

AMERICAN AND BRITON [*Addresses in America*] — October, 1918

CASTLES IN SPAIN [*Castles in Spain*] — October, 1921
∴ See also *The Fortnightly Review* and the American List of Periodicals with Critical Matter.

(c) *Colonial, Continental, etc.*

CANADA

Le Soleil, (Quebec)

FRANCE (reprinted from *A Sheaf*) 3 August, 1918
translated by Mlle Germaine Gréterin

The Canadian Magazine (Toronto)

THE SILVER SPOON (after publication of the novel) July, 1926–August, 1927

∴ See also *Cassell's Magazine* and *Scribner's Magazine*.

FRANCE

La Revue Hebdomadaire

LA FLEUR SOMBRE (*The Dark Flower*) 3 April, 1920

La Revue des Deux Mondes

LE JURÉ (*The Juryman*), translated by 'B. de Marmé' (Joseph Bertrand) 1 September, 1918

LE MANOIR (*The Country House*), translated by Prince Antoine Bibesco 15 August–1 October, 1920

∴ See also *La Semaine Littéraire*.

[There was also an article on John Galsworthy by André Chevrillon in the issue of 15 May, 1912].

Le Temps

HOMMAGE À ANATOLE FRANCE 17 October, 1924

∴ See also *The Manchester Guardian* (for original version) and *la Gazette de Grande Bretagne*.

La Nouvelle Revue Française

SOUVENIR SUR CONRAD, translated by André Maurois 1 December, 1924

La Revue de Paris

LE DERNIER ÉTÉ, (*Indian Summer of a Forsyte*) translated by Mme Arnavon 1 and 15 February, 1922

GERMANY

Stettiner Abendpost

VERSES IN AID OF THE 'HELP THE CHILDREN' FUND: 'HILFT DEN KINDERN' 22 January, 1920

∴ See also *The Daily News.*

JAPAN

Japan Advertiser (Tokyo)

OPEN LETTER TO SENATOR LODGE 7 June, 1921

∴ See also *The Daily Chronicle* and *The New York Times.*

Chugai-Shogyo-Shimpo

MESSAGE OF CONGRATULATION ON ITS 48TH ANNIVERSARY 1924

NEW ZEALAND

New Zealand Free Lance (Wellington)

A LETTER REPLYING TO A QUERY AS TO WHAT THE NAME 'NEW ZEALAND' SUGGESTS TO HIM dated 19 May, 1925

SWEDEN

Literaturen

ANSWER TO A QUERY ABOUT THE INFLUENCE OF THE WAR ON LITERATURE Autumn, 1918

Dagens Nyheter (Stockholm)

LETTER ON A PROPOSED INTERNATIONAL CONGRESS OF AUTHORS IN SWEDEN dated 5 September, 1921

SWITZERLAND

La Semaine Littéraire (Geneva)

LE MANOIR (*The Country House*)
in 17 numbers from 27 December, 1913, to 18 April, 1914

∴ See also *La Revue des Deux Mondes.*

LE POMMIER (*The Apple Tree*)
in 4 numbers from 27 March to 17 April, 1920

TRANSLATIONS

OF

WORKS

BY JOHN GALSWORTHY

TRANSLATIONS

CZECHO SLOVAKIA

(BOHEMIA)

Stanislav Minarik (Prague)

PATRICIJ (*The Patrician*) Č. Syrový 1921

Aventinum (Prague)

BOHATEC (*The Man of Property*) with FORSYTOVO BABÍ LÉTO (*Indian Summer of a Forsyte*) B. Kubertová-Zátková 1926

V OSIDLECH (*In Chancery*), by the same translator. 1928

DENMARK

Einar Harck

DEN SORTE BLOMST (*The Dark Flower*), David Grünbaum 1918

Gyldendal

DEN RIGE MAND (*The Man of Property*) 1922

UNDER AAGET (*In Chancery*, including *Sensommerdage*, [*Indian Summer of a Forsyte*]) November, 1927

TIL LEJE (*To Let*) February, 1928

All these translations are by Ingeborg M. Andersen. (3,000 copies)

Hagerup

DEN LILLE MODEL (*Fraternity*), Edith Smyth-Hansen 1918

UNDER AEBLETRÆET, Edith Smyth 1919

Contains 3 stories from *Five Tales:*

DEN FØRSTE OG DEN SIDSTE (*The First and the Last*)

UNDER AEBLETRÆET (*The Apple Tree*)

DOMMEREN (*The Juryman*)

UDENFOR SAMFUNDET (*Beyond*) 1922

EN HELGEN (*Saint's Progress*), G. Ipsen 1923

ESTHONIA

Eesti Kirjanduse Seltsi Kirjastus (Tartus)

ÕUNAPUU (*The Apple Tree*), Joh. Schwalbe 1927

∴ VALGE AHV is the title of another translation published by this house.

FINLAND

The Otava Publishing Co. (Helsingfors)

YLIMYS (*Patrician*), Huvi Vuorinen 1921

HERRASKARTANO (*The Country House*), Eino Kaila 1920

Työväen Sanomalehti Osakeyhtiö (Helsingfors)
(*Workers' Publishing Co.*)

TAISTELU (*Strife*), Eemil Elo 1912

∴ This firm has ceased to exist, and the book is now in the list of Kustannusosakeyhtiö Kansanvalta (Helsingfors).

FRANCE

Payot

UN SAINT (*Saint's Progress*), Louis-Paul Alaux October, 1920

Calmann-Lévy

LA FLEUR SOMBRE (*The Dark Flower*), M. de Coppet 11 July, 1921

LE DOMAINE (*The Country House*), Prince Antoine Bibesco 21 June, 1922

∴ This is the same translation which appeared in the *Revue des Deux Mondes* under the title of *Le Manoir*, q.v.

LE PATRICIEN (*The Patrician*), G. Rabache 23 May, 1923

FRATERNITÉ (*Fraternity*), Paulette Michel-Côte 22 October, 1924

LE PROPRIÉTAIRE (*The Man of Property*), Camille Mayran 1 July, 1925

LOYAUTÉS (*Loyalties*), Mme Jean Proix 17 February, 1926

As *The Man of Property* has a special preface by the Author for the French translation, it is in some sense a collector's book, and a collation is therefore given.

JOHN GALSWORTHY | [*Line*] | LE | PROPRIÉTAIRE | TRADUIT DE L'ANGLAIS | PAR | CAMILLE MAYRAN | " . . . VOUS RÉPONDREZ: | " LES ESCLAVES SONT A NOUS." | (LE MARCHAND DE VENISE.) [*italics*] | PARIS | CALMANN-LEVY, ÉDITEURS | 3, RUE AUBER, 3 | [*Line*] | 1925

FRANCE—*continued*

Pp. [iv] + iv + 466, 8vo, consisting of:
Half-title, with a list of other Works by the same Author, dated copyright notes, and Printers' imprint on verso [*not included in pagination*]; title-page (verso blank) [*not included in pagination*]; Preface, pp. [i]–iv; text, pp. 1–463 (p. [464] blank); and contents, pp. [465], 466 (Printers' (dated) imprint repeated at foot of last page. The end-paper is formed by the last leaf of the last sheet).

Issued in the usual yellow paper, lettered on spine and both sides in black.

GERMANY

NOVELS

Bruno Cassirer

DER REICHE MANN (*The Man of Property*), Luise Wolf 1910

DAS HERRENHAUS (*The Country House*), Lise Landau 1913

∴ Republished in 1927 by the *Paul Zsolnay Verlag*, (q.v.) which has taken over all translations of J. G.'s work.

DIE WELTBRÜDER (*Fraternity*), Lise Landau 1911

Rikola Verlag (Vienna, Leipzig, Munich)

DIE DUNKLE BLUME (*The Dark Flower*), 'L. Leonhard' (Leon Schalit) 1922

∴ See also *Zsolnay*.

Max Rascher (Zurich)

JENSEITS (*Beyond*), Hermynia Zur Mühlen 1921

Th. Knaur Nachf.

JENSEITS (*Beyond*), Anon., N.D. [1927]

∴ Revised Edition.

Paul Zsolnay (Berlin, Vienna, Leipzig)

DER MENSCHENFISCHER (*A Fisher of Men*, etc.), Leon Schalit 1924

∴ With frontispiece.

In 1925 this firm took over Luise Wolf's translation of *The Country House* from Cassirer (*q.v.*).

GERMANY—*continued*

DER PATRIZIER (*The Patrician*), Leon Schalit 1925

DIE FORSYTE SAGA (*The Forsyte Saga*), Luise Wolf and Leon Schalit 1925

The 3 novels: DER REICHE MANN,

IN FESSELN,

ZU VERMIETEN,

are by L. Wolf, and the 2 short pieces:

NACHSOMMER,

ERWACHEN,

are by L. Schalit.

DIE DUNKLE BLUME (*The Dark Flower*), Leon Schalit 1926

∴ See also *Rikola.*

DER WEISSE AFFE (*The White Monkey*), Leon Schalit 1926

DER SILBERNE LÖFFEL (*The Silver Spoon*), Leon Schalit 1927

ANEINANDER VORBEI (*Passing By*), Leon Schalit 1927

DER KLEINE JON (*Awakening*), Leon Schalit [N.D.]

EIN COMMENTAR (*A Commentary*), Leon Schalit 1928

SCHWANENGESANG (*Swan Song*), Leon Schalit 1928

PLAYS

Cassirer

DER ZIGARETTENKASTEN (*The Silver Box*), Max Meyerfeld

JUSTIZ (*Justice*), Max Meyerfeld 1913

Oesterheld

DER ERBE (*The Eldest Son*), Leon Schalit 1913

DER MENSCHENFREUND (*The Pigeon*), Leon Schalit

DER FLÜCHTLING (*The Fugitive*), Leon Schalit 1914

MOB (*The Mob*), Rudolf Kommer

GERMANY—*continued*

Paul Zsolnay

LOYALITÄT (*Loyalties*), Leon Schalit 1924

FENSTER (*Windows*), Leon Schalit 1924

URWALD (*The Forest*), Leon Schalit 1924

SENSATION (*The Show*), Leon Schalit 1925

FLUCHT (*Escape*) Leon Schalit 1927

DER FAMILIENVATER (*A Family Man*), GESELLSCHAFT (*Loyalties*), and FENSTER (*Windows*), all translated by L. Schalit, were issued in one volume in 1927.

∴ Although the title of *Loyalties* is different, the version is the same. The title *Gesellschaft* is now used in the separate issue also.

∴ Herr Schalit formerly used the pen-name of L. Leonhard.

HOLLAND

Maatschappij voor Goede en Goedkoope Lectuur

DE DONKERE BLOEM (*The Dark Flower*), J. Kuylman 1921

DE FREELANDS, Carry van Bruggen, (N.D.) [1920]

A. W. Bruna (Utrecht)

DE ZILVEREN LEPEL (*The Silver Spoon*) Mme J. C. de Cock 1927

Who also translated *The White Monkey*.

HUNGARY

Pantheon

A GAZDAG FÉRFIU (*The Man of Property*), Balla Mihály, [N.D.]

Népszava-Könyvkereskedés

TESTVÉRISÉG (*Fraternity*), Bartos Zoltán 1924

Franklin-Tarsulat

∴ None of their volumes are dated.

A SÖTÉT VIRÁG (*The Dark Flower*), Házsongárdy Gábor

A SZIGETI KÉPMUTATÓK (*The Island Pharisees*)

A FEHÉR MAJOLM (*The White Monkey*)

AZ EZÜST KANÁL (*The Silver Spoon*)

HUNGARY—*continued*

A FORSYTE SAGA (*The Forsyte Saga*)
containing: A VAGYON URA
VÉNASSZONYOK NYARA
BIRÓ ELÖTT
ÉBREDÉS
EZ A HÁZ KIADÓ

all but *The Dark Flower* are translated by Kiss Dezsö.

ITALY

Edizioni "Corbaccio," Milan

IL FIORE OSCURO (*The Dark Flower*), preface by Gian Dauli; translation by M. Ettlinger
Fano 1928

IL PATRIZIO (*The Patrician*), preface and translation as above 1928

IL POSSIDENTE (*The Man of Property*), Primo Libro della Saga dei Forsyte, preface and translation both by Gian Dauli 1928

UN DEVONIANO (*A Man of Devon*), preface by Gian Dauli, translation by Antonio Traverso 1928

Contains also: UN CAVALIERE (*A Knight*)
IL SALVAMENTO D'UN FORSYTE (*Salvation of a Forsyte*)
IL SILENZIO (*The Silence*)

Societa Tipografica Editrice "Taddei," Ferrara

LA CASA DI CAMPAGNA (*The Country House*), Vittorio Lugli, (N.D.) [1921]

∴ The preface bears the date 30 April, 1921.

JAPAN

The Dark Flower has been translated into Japanese by K. Kiso, and there are also in existence translations of *A Motley*, and the following plays: THE SILVER BOX
JOY
STRIFE
THE LITTLE DREAM
THE ELDEST SON (2 translations)

JAPAN—*continued*

JUSTICE (2 translations)

THE PIGEON

THE MOB

M. Otani published a volume about 1914 called *The Prisoner, and Other Sketches*, containing translations of 14 pieces from *A Motley*, 6 from *A Commentary*, 2 from *The Inn of Tranquillity*, and a Preface.

POLAND

B. Rudzkiego

CIEMNY KWIAT (*The Dark Flower*), Constance Mayzel 1923

"*Ignis*" (Warsaw)

POWSZECHNE BRATERSTWO (*Fraternity*), Bronislava Neufeldowna 1923
(5,200 copies)

RUSSIA

L. V. Gutman (13, Kalashnikovsky Prospect, St. Petersburg) N.D.

CHELOVIEK IZ DEVONA (*A Man of Devon*).

∵ This is the address given in the book, but it is out of date.

S. Efron (Berlin)

A MOTLEY, Paul Peroff 1923

SPAIN

Editorial Mentora, S.A. (Barcelona)

EL MONO BLANCO (*The White Monkey*), C. and A. Fernández-Burgas 1928

A. Porta (Barcelona)

EL JUEU ERRANT, Alfons Maseras, [N.D.] contains five stories from *A Motley* and *The Little Man:*

EL JUEU ERRANT (*A Simple Tale*)

UN COP DE CAP (*Courage*)

UNS TREBALLADORS (*The Workers*)

L'HOME MORT (*The Dead Man*)

EL PRES (*The Prisoner*)

∵ The version is in *Catalan.*

SWEDEN

Hierta

DEN SVARTA BLOMMAN (*The Dark Flower*), Sven Hallström, [N.D.]

∴ Taken over by *Svenska Andelsförlaget* [1916], (*q.v.*).

FÖRMÖGET FOLK (*The Man of Property*), Peter Norden 1911

∴ This is different from the *Svenska* version (q.v.).

Svenska Andelsförlaget

BRODERSKAP (*Fraternity*), Anders Österling 1920

VILLA RUBEIN, Elisabeth Lilljebjörn 1922

TÖRNESTIGEN (*Saint's Progress*), Elisabeth Krey-Lange 1922

∴ See also *Hagerup.*

BOJOR (*In Chancery*), Arne Johnson 1922

ATT HYRA (*To Let*), Ellen Rydelius 1922

FÖRMÖGET FOLK (*The Man of Property*), Agnes Byström-Lindhagen 1922

∴ This is different from the *Hierta* version (*q.v.*).

FAMILJEN FREELAND (*The Freelands*), Agnes Byström-Lindhagen 1922

HERRGÅRDEN (*The Country House*), Agnes Byström-Lindhagen 1923

ARISTOKRATER (*The Patrician*), Agnes Byström-Lindhagen 1923

In 1923 this firm also took over *Hierta's* version of *The Dark Flower* (q.v.)

EN FEJD (*A Feud*, i.e. *Captures*), Agnes Byström-Lindhagen 1926

SILVERSKEDEN (*The Silver Spoon*), Birgit Lange 1926

BOOKS

(*a*) ENGLISH
(*b*) AMERICAN
AND
(*c*) CONTINENTAL

CONTAINING
CRITICAL MATTER
ON JOHN GALSWORTHY

BOOKS CONTAINING CRITICAL MATTER ON JOHN GALSWORTHY

(*a*) *English*

JOHN GALSWORTHY: Sheila Kaye-Smith. *Nisbet*, 1916.

NIGHTS AT THE PLAY: H. M. Walbrook. *Ham-Smith*, 1911.

∴ See also the Iconography.

SOME ENGLISH STORY TELLERS: Frederic Taber Cooper. *Grant Richards*, 1912.

∴ See also the corresponding American List.

ESSAYS AND STUDIES BY MEMBERS OF THE ENGLISH ASSOCIATION Vol. IV: [A. R. Skemp]. *Milford*, 1913.

A WRITER'S RECOLLECTIONS: Mrs. Humphry Ward. *Collins*, 1918.

SOME MODERN NOVELISTS: Helen Thomas Follett and Wilson Follett. *Allen & Unwin*, 1919.

∴ See also the corresponding American List.

CONTEMPORARY BRITISH LITERATURE: J. M. Manly and E. Rickert. *Harrap*, N.D. [1922].

∴ See also the corresponding American List.

SOME IMPRESSIONS OF MY ELDERS: St. John Ervine. *Allen & Unwin*, 1923.

∴ See also the corresponding American List.

WRITTEN IN FRIENDSHIP: Gerald Cumberland. *Grant Richards*, 1923.

SOME MODERN AUTHORS: S. P. B. Mais. *Grant Richards*, 1923.

THE OLD DRAMA AND THE NEW: William Archer. *Heinemann*, 1923.

∴ See also the corresponding American List.

THREE STUDIES IN ENGLISH LITERATURE: André Chevrillon. *Heinemann*, 1923.

∴ See also the corresponding Continental List.

DUALITY, A STUDY IN THE PSYCHO-ANALYSIS OF RACE: R. N. Bradley. *Routledge*, 1923.

A PERSIAN CRITIC: Hesketh Pearson. *Chapman & Dodd*, 1923.

TENDENCIES OF MODERN ENGLISH DRAMA: A. E. Morgan. *Constable*, 1924.

PEN AND INK: Guy N. Pocock, M.A. *Dent*, 1925.

BRITISH DRAMA: Allardyce Nicol. *Harrap*, 1925.

LECTURES TO LIVING AUTHORS: Lacon. *Geoffrey Bles*, 1925.

∴ See also the Iconography.

THE JEW IN DRAMA: M. J. Landa. *P. S. King*, 1926.

∴ See also the corresponding American List.

THE MODERN NOVEL: Elizabeth A. Drew. *Cape*, 1926.

∴ See also the corresponding American List.

JOHN GALSWORTHY AS A DRAMATIC ARTIST: R. H. Coats, M.A. *Duckworth*, 1926.

SCRUTINIES, by various writers, collected by Edgell Rickword. *Wishart*, 1928.

∴ Contains an attack on John Galsworthy by D. H. Lawrence.

(*b*) *American*

MODERN DRAMATISTS: Ashley Dukes. *Sergel*, 1912.

SOME ENGLISH STORY TELLERS: Frederic Taber Cooper. *Holt*, 1912.

∵ See also the corresponding English List.

DRAMATIC PORTRAITS: P. P. Howe. *Mitchell Kennerley*, 1913.

∵ See also the corresponding English List.

THE BRITISH AND AMERICAN DRAMA OF TO-DAY: Barrett H. Clark. *Holt*, 1915.

THE ADVANCE OF THE ENGLISH NOVEL: William Lyon Phelps. *Dodd, Mead*, 1916.

∵ See also the corresponding English List.

GERHART HAUPTMANN AND JOHN GALSWORTHY; A PARALLEL: Walter Hänrichs Renner Trumbauer. *University of Pennsylvania*, 1917.

SOME MODERN NOVELISTS: Helen Thomas Follett and Wilson Follett. *Holt*, 1919.

∵ See also the corresponding English List.

ENGLISH LITERATURE DURING THE LAST CENTURY: John William Cunliffe. *Macmillan Co.*, 1919.

CONTEMPORARY PORTRAITS, THIRD SERIES: Frank Harris. *Author*, 1920.

∵ See also the Iconography.

LITERARY SNAPSHOTS: R. B. Glaenzer. *Brentano*, 1920.

ESSAYS ON MODERN DRAMATISTS: W. L. Phelps. *Macmillan Co.*, 1921.

∵ See also the corresponding English List.

SOME IMPRESSIONS OF MY ELDERS: St. John Ervine. *Macmillan Co.*, 1922.

∵ See also the corresponding English List.

AMERICAN NIGHTS ENTERTAINMENT: Grant Overton. *Appleton, Doran, Doubleday & Scribner's,* 1923.

∴ See also the Iconography.

THE OLD DRAMA AND THE NEW: William Archer. *Small, Maynard,* 1923.

∴ See also the corresponding English List.

THE MODERN NOVEL: Elizabeth A. Drew.

∴ See also the corresponding English List.

THE JEW IN DRAMA: M. J. Landa. *Morrow,* 1927.

∴ See also the corresponding English List.

ENGLISH LITERATURE: Brother Leo. *Ginn,* 1928.

∴ See also the Iconography.

(c) *Continental*

FRANCE

TROIS ETUDES DE LITTERATURE ANGLAISE: André Chevrillon. *Plon-Nourrit.* 1922

∴ See also the corresponding English List.

LE ROMAN ANGLAIS DE NOTRE TEMPS: Abel Chevalley. *Milford,* 1921.

HISTOIRE DE LA LITTERATURE ANGLAISE: E. Legouis and L. Cazamin. *Hachette,* 1924.

GERMANY

JOHN GALSWORTHY: Leon Schalit. *Zsolnay,* 1928.

∴ This will be the standard text-book (analytical rather than critical) on the subject of Mr. Galsworthy's works. It has been translated into English and will be published in England and America by Messrs. Heinemann and Charles Scribner's Sons respectively.

SWEDEN

ANSIKTERS OCH MASKER: August Brunius. *P. A. Norstedt and Sons,* 1917.

∴ See also the Iconography.

PERIODICALS

(*a*) ENGLISH

AND

(*b*) AMERICAN

CONTAINING
CRITICAL MATTER

ON JOHN GALSWORTHY

PERIODICALS CONTAINING CRITICAL MATTER ON JOHN GALSWORTHY

(*a*) *English*

The Bookman

JOHN GALSWORTHY, by Richard Curle — November, 1913

∴ See also the Iconography.

JOHN GALSWORTHY AS DRAMATIST, by Rowland Kenney — 1920

GALSWORTHY AS NOVELIST, by Gerald Gould — December, 1923

∴ See also the Iconography.

The Book Window

INTERVIEW WITH JOHN GALSWORTHY — October, 1927

∴ See also the Iconography.

Comrades

AN APPRECIATION OF JOHN GALSWORTHY — May, 1918

∴ See also the List of Periodicals with Original Work and the Iconography.

Country Life

ARTICLE, by Anderson Graham — Spring, 1922

Daily Chronicle

LITERARY PORTRAIT, by Wm. Maas — 11 October, 1911

The Daily Mail

ARTICLE — 22 February, 1910

∴ See also the Iconography.

The Daily News

MR. GALSWORTHY'S ART, by Edward Garnett — 11 January, 1917

∴ See also the List of Periodicals with Original Work.

The Fortnightly Review

JOHN GALSWORTHY AS DRAMATIST, by E. A. Baughan — May, 1909

THE LATER PLAYS OF MR. JOHN GALSWORTHY, by St. John Ervine — July, 1918

JOHN GALSWORTHY AS DRAMATIST, by W. L. Courtney — March, 1922

∴ See also the List of Periodicals with Original Work.

Great Thoughts

JOHN GALSWORTHY, PLAYWRIGHT AND NOVELIST, by J. Quigley — October, 1922

∴ See also the Iconography.

TO JOHN GALSWORTHY: LETTERS TO LIVING AUTHORS, by E. W. Walters — February, 1917

The Jewish Chronicle

EDITORIAL NOTE ON JOHN GALSWORTHY'S LETTERS TO *The Daily Mail* — 20 December, 1912

∴ See also the List of Periodicals with Original Work.

John O' London's Weekly

ARTICLE by E. T. Raymond — 18 February, 1922

∴ See also the List of Periodicals with Original Work and the Iconography.

MR. GALSWORTHY'S SECRET, by George Blake — 25 April, 1925

MR. GALSWORTHY'S ENGLISHMAN, by Horace Thorogood — 18 August, 1928

The Millgate Monthly

ARTICLE by H. M. Richardson — February, 1910

∴ See also the Iconography.

ARTICLE by Harold Downs (*Downs*), on John Galsworthy as a dramatist, (with portrait) — August, 1922

The Morning Post

LECTURE by W. L. Courtney on Mr. Galsworthy's Plays — 29 December, 1920

'MR. GALSWORTHY'S DAY', by 'Playgoer' — 17 April, 1922

LETTER BY ISRAEL ZANGWILL IN REFERENCE TO THE ABOVE — 1 May, 1922

The New Age

GALSWORTHY, by Paul Banks — 21 July, 1927

JOHN GALSWORTHY, by Hugh Ross — 25 August, 1927

∵ See also the List of Periodicals with Original Work.

The New World

THE DRAMATIC WORK OF JOHN GALSWORTHY, by J. T. Grein — July, 1921

∵ See also the List of Periodicals with Original Work.

The Outlook

REVIEW OF *Jocelyn* — 14 March, 1898

REVIEW OF *A Man of Devon* — 7 December, 1901

A MIDDLE-CLASS FAMILY, by Joseph Conrad (Review of *The Man of Property*) — 31 March, 1906

GALSWORTHY AND THE LABOUR PROBLEM — 20 July, 1912

MR. JOHN GALSWORTHY AND *THE DARK FLOWER*, a Literary Portrait, by Ford Madox Hueffer — 18 October, 1913

The Sheffield Telegraph

ARTICLE by Holbrook Jackson — 29 August, 1910

The Strand Magazine

SHORT ARTICLE by Mrs. C. A. Dawson Scott — November, 1923

To-day

JOHN GALSWORTHY, by Holbrook Jackson — February, 1918

TRAGEDY AND MR. GALSWORTHY, by G. Baseden Butt — September, 1922

The Teachers World

NOTES ON JOHN GALSWORTHY'S LIFE AND WORK, (August Extra Number) — 24 July, 1925

∵ See also the List of Periodicals with Critical Matter.

The Tribune

LITERARY PORTRAIT OF JOHN GALSWORTHY, by Ford Madox Hueffer — 10 August, 1907

(*b*) *American*

American Review of Reviews

GALSWORTHY—AN INTERPRETER OF MODERNITY, by E. Björkman — May, 1911

Arts and Decorations

CONTEMPORARY REMINISCENCES, by Burton Roscoe — September, 1926

The Atlantic Monthly

CONTEMPORARY NOVELISTS, by H. T. and W. Follett — December, 1916

∴ See also List of Books with Critical Matter.

The Bookman

THE ADVANCE OF THE ENGLISH NOVEL, by W. L. Phelps — May, 1916

∴ See also List of Books with Critical Matter.

GALSWORTHY AS A PLAYRIGHT, by C. Hamilton — May, 1917

MR. GALSWORTHY'S SECRET LOYALTIES, by Grant Overton — April, 1923

The Book News Monthly

JOHN GALSWORTHY; AN IMPRESSION — July, 1912

GALSWORTHY—DRAMATIST, by Montrose J. Moses — July, 1912

JOHN GALSWORTHY; HIS PLACE IN CONTEMPORARY LETTERS, by F. T. Cooper — July, 1912

∴ See also List of Books with Critical Matter.

The Catholic World

JOHN GALSWORTHY, by May Bateman — March, 1922

JOHN GALSWORTHY AND HIS SHORT STORIES, by J. J. Reilly — September, 1926

Current Literature

THE VITAL LITERARY ART OF JOHN GALSWORTHY — October, 1908

THE DUAL GENIUS OF GALSWORTHY — January, 1910

The Dial

LIFE AS SEEN BY JOHN GALSWORTHY, by E. E. Hale — 16 September, 1915

Harper's Weekly

JOHN GALSWORTHY — 6 April, 1912

∴ See also the List of Periodicals with Original Work.

The Literary Digest Book Review

THE NOVELIST WHO NEVER WROTE A POTBOILER, by W. L. Phelps — September, 1923

LIFE'S IRONIES INSPIRE JOHN GALSWORTHY, by Bernice Cosulich (based on an interview). — April, 1926

The Living Age

THE REALISTIC DRAMA, by W. L. Courtney (from *The Fortnightly Review*) — 27 September, 1913

GALSWORTHY AS DRAMATIST, by P. P. Howe (from the same) — 8 November, 1913

DRAMATISTS OF TO-DAY, by E. Storer — 24 January, 1914

TRAGEDY AND MR. GALSWORTHY, by G. Baseden Butt (from *To-day*) — 4 November, 1922

The Mentor

SPEAKING OF JOHN GALSWORTHY, by A. B. Maurice — October, 1925

∴ See also the Iconography.

The North American Review

JOHN GALSWORTHY, by Louise Collier Wilcox — December, 1915

SOME IMPRESSIONS OF MY ELDERS, by St. John Ervine — March, 1921

∴ See also List of Books with Critical Matter.

SOME OF MR. GALSWORTHY'S HEROINES, by L. Lockert — February, 1922

The New York Herald

GALSWORTHY ON LOVE, by Betty Ross (based on an interview) — 6 February, 1927

New York Sun

ARTICLE BASED ON AN INTERVIEW — 10 March, 1912

∴ See also *The N. Y. Times* and the Iconography.

New York Times

Book Review Section

ARTICLE BASED ON AN INTERVIEW, AND A LEADER — 10 March, 1912

∴ See also *The New York Sun*, the List of Periodicals with Original Works, and the Iconography.

New York Tribune

ARTICLE BASED ON AN INTERVIEW, by Kate Carew — 29 December, 1912

ARTICLE BASED ON AN INTERVIEW, WITH EXTRACTS FROM A LETTER TO ANDRÉ CHEVRILLON (from the *Daily Chronicle*) — 23 January, 1915

∴ See also the American List of Periodicals with Original Work.

FULL PAGE ON 'JUSTICE': OPINIONS BY A FORMER GOVERNOR OF SING SING AND A FORMER CONVICT AND EXTRACTS FROM THE PLAY — 9 April, 1916

The Theatre Magazine

AN INTERVIEW by Carlton Miles — December, 1922

The World

INTERVIEW WITH MR. GALSWORTHY, by Elizabeth Eskey — 16 February, 1919

∴ See also the Iconography.

The Yale Review

MR. GALSWORTHY AS ARTIST AND REFORMER, by D. Martin — October, 1924

∴ See also the List of Periodicals with Original Work.

AN ICONOGRAPHY

(*a*) ENGLISH

(*b*) AMERICAN

AND

(*c*) CONTINENTAL

OF JOHN GALSWORTHY

ICONOGRAPHY

(*a*) *English*

Cartoon by Max Beerbohm — 1909

The Sketch — 10 March, 1909

The Millgate Monthly — February, 1910

∴ See also the List of Periodicals with Critical Matter.

Daily Mail — 22 February, 1910

∴ See also the List of Periodicals with Critical Matter.

The Sketch — 2 March, 1910

Nights at the Play: H. M. Walbrook. — 1911

∴ See also the List of Books with Critical Matter.

The Bookman — June, 1907

The Sketch — 30 April, 1913

The Sketch — 7 May, 1913

The Sketch — 23 July, 1913

The Bookman — November, 1913

∴ Several portraits including a presentation plate and full-page cover. See also the List of Periodicals with Critical Matter.

Everyman — 4 April, 1913

Comrades — May, 1918

∴ See also the Lists of Periodicals with Original Work and Critical Matter.

The World — 16 February, 1919

The Outlook — 5 March, 1919

The Outlook — 5 November, 1919

John O' London's Weekly 8 November, 1919

∴ Cartoon by Tom Hutt

John O' London's Weekly 13 November, 1920

∴ Caricature by Nibs

The Sketch 8 June, 1921

The New World July, 1921

∴ Reproduction of Lady Scott's head.

The Graphic 15 October, 1921

John O' London's Weekly 22 October, 1921

∴ Cartoon by Nibs

The Sunday Pictorial 6 November, 1921

∴ See also the List of Periodicals with Original Work.

Country Life 3 December, 1921

The Teachers World 6 January, 1922

∴ See also the List of Periodicals with Original Work.

The Sketch 15 February, 1922

John O' London's Weekly

∴ Cartoon by Bohun Lynch 18 February, 1922

∴ See also the List of Periodicals with Critical Matter.

The Illustrated London News 29 July, 1922

∴ Contains two portraits.

Great Thoughts October, 1922

∴ See also the List of Periodicals with Critical Matter.

The Bookman January, 1923

The Bookman December, 1923

∴ See also the List of Periodicals with Critical Matter.

Punch 14 February, 1923

∴ Caricature by Bert Thomas.

John O' London's Weekly 17 March, 1923
∴ Caricature.

The Weekly Dispatch 13 May, 1923

The Strand Magazine November, 1923

The Leicester Mercury 31 January, 1924

Rosemary: Sampson Low [1924]
∴ See also the List of Books with Original Work.

Cartoon by Max Beerbohm (first published in this book. March, 1924

Facts and Dreams June, 1924
∴ See also the List of Periodicals with Original Work.

The Rotarian November, 1924
∴ See also the List of Periodicals with Original Work.

The Strand Magazine November, 1924
∴ Contains also a reproduction of a page of MS.

Cassell's Magazine November, 1924

The Weekly Westminster 8 November, 1924
∴ Full-page drawing by Sava.

The Bookman May, 1925

Host and Hostess September, 1925

The Bookman October, 1925
∴ Caricature.

Modern English Essays 1870–1920, Vol. 5: Dent.
∴ See also the List of Books with Original Work.

Lectures to Living Authors: Lacon 1925
∴ Caricature by Quiz. See also the List of Books with Critical Matter.

The Radio Times 28 May, 1926
∴ See also the List of Periodicals with Original Work.

The Humanist June, 1926

∴ See also the List of Periodicals with Original Work.

The Daily Mirror 22 July, 1926

The Bookman October, 1926

The Bookman April, 1927

The Book Window October, 1927

∴ See also the List of Periodicals with Critical Matter.

The Daily Mirror 7 December, 1927

∴ See also the List of Periodicals with Original Work.

The Daily Mail 27 February, 1928

∴ See also the List of Periodicals with Original Work.

The Daily Mail 4 July, 1928

The Daily Mirror 11 July, 1928

∴ Caricature by Tell.

The Daily Chronicle 12 July, 1928

The Daily Mail 12 July, 1928

The Daily Mirror 12 July, 1928

The Daily Sketch 12 July, 1928

The Evening News 12 July, 1928

The Evening Standard 12 July, 1928

∴ Caricature by Tom Titt.

The Liverpool Daily Courier 12 July, 1928

The Liverpool Post and Mercury 12 July, 1928

The Daily Express 13 July, 1928

The Midland Counties Express 14 July, 1928

The Sunday Graphic 15 July, 1928

The Daily Herald 18 July, 1928

The Northern Echo 18 July, 1928

The Evening Telegraph and Post	21 July, 1928
The Harrogate Advertiser	21 July, 1928
∵ Pen Drawing.	
*The Illustrated London News**	21 July, 1928
The Manchester Evening News	21 July, 1928
John O' London's Weekly	28 July, 1928
*The Bookman**	August, 1928
*The Sunday School Chronicle and Times**	3 August 1928
*The Bookman**	August, 1928

* These four have the same illustration: Mr. David Evans at work on his bust of John Galsworthy.

(*b*) *American*

The Critic — September, 1906

Current Literature — October, 1908

∴ See also the List of Periodicals with Original Work.

Current Literature — January, 1910

The Review of Reviews — May, 1911

The World To-day — August, 1911

New York Times } 10 March, 1912
New York Sun }

∴ See also (for both) the List of Periodicals with Critical Matter.

The Literary Digest — 23 March, 1912

The Review of Reviews — May, 1912

The Book News Monthly — July, 1912

The Current Literature — December, 1912

The New York Tribune — 29 December, 1912

∴ 3 studies. See also the List of Periodicals with Critical Matter.

The Literary Digest — 4 April, 1914

Teh New York Tribune — 12 April, 1914

The New York Sun — 20 September, 1914

∴ See also the Lists of Periodicals with Original Work and Critical Matter.

The New York Times Current History — September, 1914

The New York Times Book Review — 26 October, 1914

The New York Tribune — 18 July, 1915

∴ See also the List of Periodicals with Original Work.

Good Housekeeping — September, 1917

The Century Magazine — October, 1917

The Literary Digest — 16 February, 1918

The Review of Reviews March, 1919

The Outlook 5 March, 1919

The World's Work April, 1919

The World's Work (now *The World To-day*) March, 1920

The Independent and Weekly Review 12 July, 1919

Contemporary Portraits, Third Series: Frank Harris 1920

∵ See also the List of Books with Critical Matter.

Current Opinion November, 1920

Everybody's Magazine December, 1920

∵ See also the List of Periodicals with Original Work.

The Outlook 5 October, 1921

Current Opinion February, 1922

∵ Portrait by Will Rothenstein.

American Nights Entertainment 1923

∵ See also the List of Books with Critical Matter.

The Literary Digest 15 March, 1924

The Christian Science Monitor 29 November, 1924

Current Opinion January, 1925

∵ See also the List of Periodicals with Critical Matter.

The Mentor October, 1925

∵ See also the List of Periodicals with Critical Matter.

The Bookman September, 1926

The Forum December, 1926

∵ See also the List of Periodicals with Original Work.

The 'Favorite' Books of Famous People, *Atlantic Monthly Bookshop*, N.D. (1927).

The Mentor January, 1928

∵ See also the List of Periodicals with Critical Matter.

The Review of Reviews April, 1928

English Literature: Brother Leo, *Ginn*, 1928

∵ See also List of Books with Critical Matter.

(*c*) *Continental*

There are portraits of Mr. Galsworthy in the following Swedish book and Dutch paper:

Ansikters och Masker, A. Brunius, *Norstedt*, 1917

and

De Telegraaf, 8 December, 1927 (accompanying a review of *Escape*).

FACSIMILES

AND

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Title-page of *From the Four Winds*

See p. 3

As nearly as possible original size.

FROM THE FOUR WINDS

BY

JOHN SINJOHN

LONDON: T. FISHER UNWIN
PATERNOSTER SQUARE, 1897

Title-page of *Jocelyn*

See p. 4

As nearly as possible original size.

JOCELYN

BY

JOHN SINJOHN

AUTHOR OF

"FROM THE FOUR WINDS"

LONDON

DUCKWORTH & CO.

3, HENRIETTA STREET, COVENT GARDEN

1898

Title-page of *Villa Rubein*

First Edition

See p. 5

As nearly as possible original size.

VILLA RUBEIN

A NOVEL

BY

JOHN SINJOHN

Author of
"From the Four Winds," "Jocelyn,"
&c.

LONDON
DUCKWORTH & CO.
3 HENRIETTA STREET, COVENT GARDEN, W.C.
1900

Title-page of *A Man of Devon*

See p. 7

As nearly as possible original size.

A MAN OF DEVON

BY

JOHN SINJOHN

AUTHOR OF
'VILLA RUBEIN,' 'JOCELYN,' 'FROM THE FOUR WINDS,' ETC.

WILLIAM BLACKWOOD AND SONS
EDINBURGH AND LONDON
MCMI

All Rights reserved

Title-page of *The Full Moon* (the suppressed version of *A Bit O' Love*)

See p. 72

As nearly as possible original size.

THE FULL MOON

A PLAY IN THREE ACTS

BY

JOHN GALSWORTHY

LONDON
DUCKWORTH AND CO.
HENRIETTA ST. COVENT GARDEN
1915

The List of Advertisements in the First Issue of the First Edition of *The Island Pharisees* (1904), of which only 3 copies are known, with the misprint 'Wolf' for 'Dolf'.

The Advertisement Leaf which was excised from *Captures* before publication, and of which only 12 copies are known.

See p. 8 and 36 respectively

As nearly as possible the original sizes.

New 6s. Novels

THE INTERLOPER
By Mrs. Arthur Jacob
THE MAGNETIC NORTH
By Elizabeth Robins
URIAH THE HITTITE
By Wolf Wyllarde
THE MONEY GOD
By J. P. Blake
LOVE THE FIDDLER
By Lloyd Osbourne
THE STORY OF SUSAN
By Mrs. Henry Dudeney
THE RELENTLESS CITY
By E. F. Benson
THE MASTERFOLK
By Haldane MacFall
THE JEWEL OF SEVEN STARS
By Bram Stoker
THE EVIL EYE
By Daniel Woodroffe
THE WEB
By Frederick Trevor Hill

London: WILLIAM HEINEMANN,
20 and 21 Bedford Street, W.C.

NEW FICTION

GREY WETHERS. *By V. Sackville-West*
SUMMERTIME. *By Denis Mackail*
THE HOUSE OF MEMORY. *By Jane Harding*
ONE OF OURS. *By Willa Cather*
CLIPPED WINGS. *By Kate Mary Bruce*
A TRIANGLE *By Maurice Baring*
THE OWLS' HOUSE. *By Crosbie Garstin*

LONDON: WILLIAM HEINEMANN, LTD.
21 Bedford Street, W.C. 2

A page of MS. referring to *The Pagan*, an early unpublished version of *The Island Pharisees* in the Compiler's possession.

1921 is of course an error for 1901

Size about three-fifths of the original.

This is the original manuscript of a book which, commencing under the title 'The Pagan', in the course of time and labour, by an evolutionary process as green, and as if were accidentally invented, as those of Nature became 'The Island Pharisees'. Some pages - for instance 2-65 - have been copied from the undecipherable by my wife.

Work began in the Pyrol in the Summer of 1921.

Between this manuscript and the final manuscript of 'The Island Pharisees' were two writings, the first of which changed the title of the story from Ferrand into Shelton in accordance with the advice of Edward Garnett.

Ferrand was a real person with another, & most of the stories in this manuscript were related by him more or less as they are told here to the writer.

John Galsworthy

Title-page of an unpublished Short Story; the title has since been changed to *The Bargain.*

As nearly as possible original size.

The Hondekoeter

Written in early January 1928.
at Bury House: Sussex.

John Galsworthy

Presented to H. Vincent Marrot.
Jan 24: 1928.

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